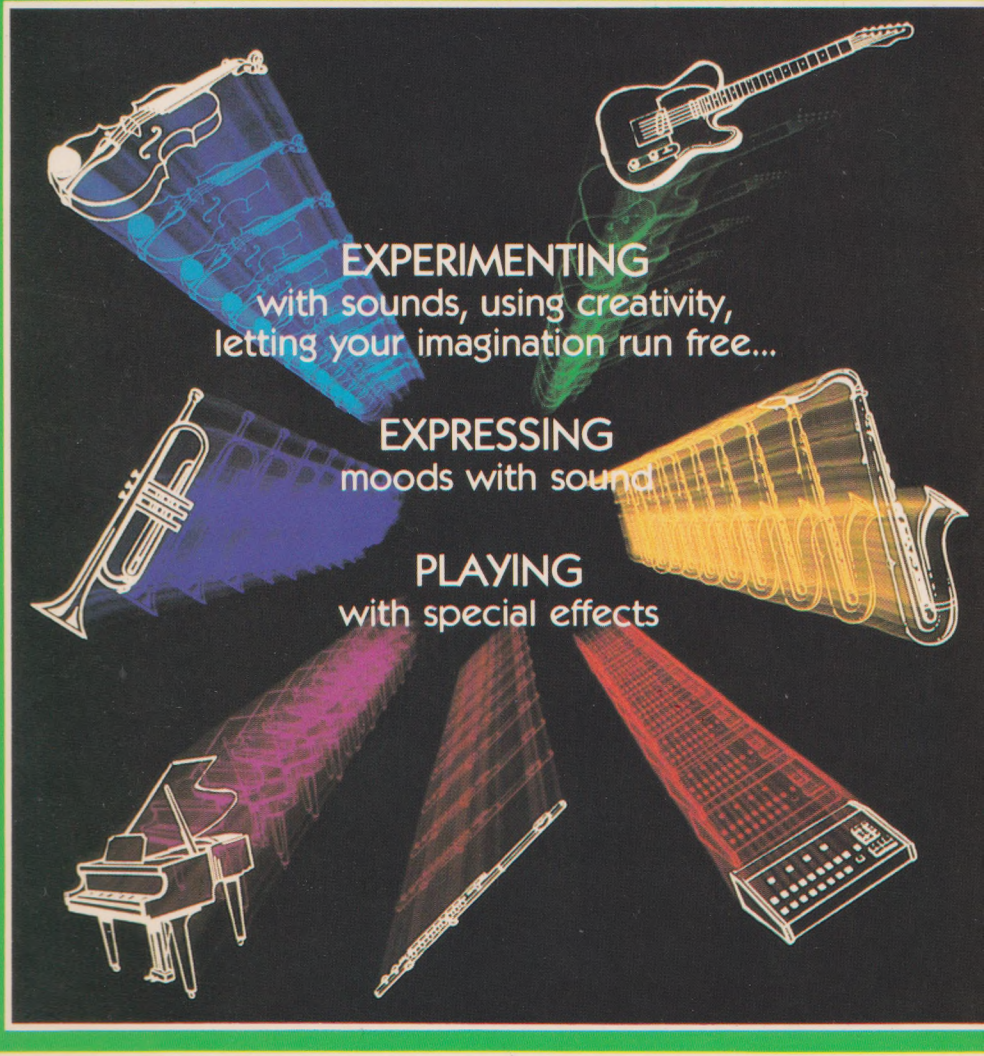
CREATIVE PLAYING™

CREATING SOUNDS
On Your Electronic Keyboard



SIGHT & SOUND
Music Software, Inc.

The CREATIVE PLAYING™ Series

These six 6" x 9" "How To" books are written in easy-to-play Speed Music™. Covering all the basics, they offer a creative approach to self-instruction for all electronic keyboard buyers.

1. Getting Started • Contains the ABC's of playing electronic keyboards, introducing beginners to the fundamentals of music while learning easy-to-play songs. Imagine the fun when your friends and family hear you play well-known tunes in no time at all! **GCP-GST-1**

2. Creating Sounds On Your Electronic Keyboard • Explains all those buttons and switches on your electronic keyboard and how best to use them. Also, what characteristics they possess and how you can use them to create beautiful and exciting sounds when you play. **GCP-CRS-2**

3. Exploring Automatic Features On Your Keyboard • Teaches you how to use Automatic Rhythm Accompaniment, when to play chords rhythmically and when to sustain them. How to use Arpeggio and Fill-in (or Drum Break). When to change rhythms during a song and how to adapt standard sheet music to easy-play chords. **GCP-EAF-3**

4. Fun With Melodies • Brings out the musician in you and shows how to improvise, and create melodies from chord progressions. Other subjects covered include how to add intros and endings, create 'frills' and turn-arounds, and, most important, how to phrase melodies with feeling. **GCP-FWM-4**

5. Fun With Chords • Shows how easy it is to form your own chords and use different chord positions to create accompaniments. You'll learn how to use simple chords for maximum effect to get that 'professional' sound. **GCP-FWC-5**

6. Fun With Harmony • Shows easy ways to create two- and three-part harmony and how to use harmony to create 'frills'. You'll learn how to create different harmonic styles and how to use the pyramid device with your right hand. **GCP-FWH-6**

When you're finished with this series, you'll be surprised how easy it can be to sound so good!

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CREATING SOUNDS ON YOUR ELECTRONIC KEYBOARD

(or: How To Use All Those Buttons and Switches)

By Wally Kappelmann

Whether you sit down at a huge three-keyboard organ, or hold one of the popular mini-keyboards in your hand, the questions are likely to be the same:

- What do all these controls do?
- How do I use them?
- Which voice should I use — and where?

This book tells you about the voices and effects, what characteristics they have, and suggests how you can use them to create beautiful and exciting sounds when you play. This is commonly known as *registration.*

The book also introduces you to an entire collection of hundreds of great tunes that is currently available to you.

There are many types and sizes of keyboard instruments on the market these days. This book, therefore, is general in nature. If it helps you better understand and play your instrument, it will have accomplished its purpose.

Think Of The Song 2
Think Of The Sounds 3
Using The Effects 4
Don't Forget The Rhythm 5
Putting It All Together 5
Voices That Use Vibrato 6
Clarinet • Flute/Tibia • Oboe • Sax
Trumpet • Trombone • Violin/String
Cello • Vibes • Harmonica
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Piano • Harpsichord • Music Box
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Making Changes While You Play 47

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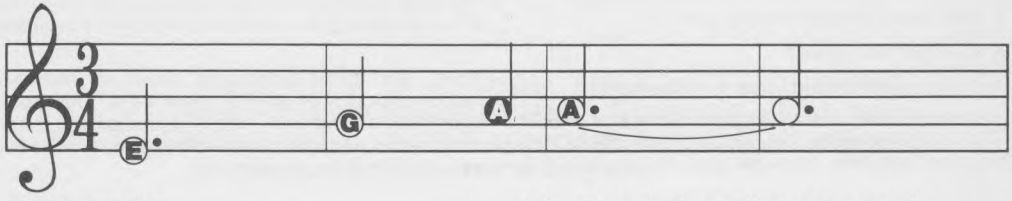
THINK OF THE SONG

This is the first thing you should do when you're not sure what controls to use on your keyboard — think about the song. Before you blindly rush into playing, stop for a moment and ask yourself: How have I heard this song played before? What instruments were used? What is the overall mood it creates — happy? romantic? sad? Do I want what I play to be similar to what I've heard before? The answers to these questions will help narrow things down for you.

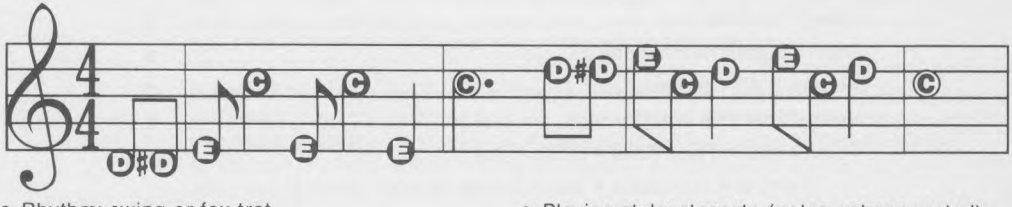
The two examples below are about as different from one another as songs can be; you can learn a lot about which voices go with which tunes, however, if you compare the two.

Skaters Waltz



- Rhythm: waltz
- Slow tempo
- Narrow melody range (E-A)
- Mostly longer tones
- Playing style: legato (notes connected)
- General mood: smooth, flowing — picture people ice skating.

The Entertainer



- Rhythm: swing or fox trot
- Medium tempo
- Wide melody range
- Mostly short tones
- Playing style: staccato (notes not connected)
- General mood: energetic — picture the party atmosphere of a "roaring twenties" speakeasy.

Each of these examples should suggest many things to you in terms of choice of voices, effects, rhythms, etc.

APPLYING WHAT YOU KNOW

Before you play any song, apply the above material in the form of questions:

- **What mood is created?** Sometimes, even the title suggests something, as in the case of SKATERS WALTZ.
- **Are there many notes or comparatively few?**
- **What playing style** (legato or staccato) **is appropriate, based on melody range, number of notes, and note lengths?**
- **Is a particular rhythm suggested** (waltz, rock, rhumba)?

The next section will help you understand the keyboard voices themselves, and how you can relate them to the above song characteristics.

THINK OF THE SOUNDS

There are so many voices, or instrumental sounds, available on today's keyboards that it seems impossible to ever know how to use them all. Instead of trying to learn every sound individually, think of them in groups, according to certain similarities they have. The following chart can help you do this by separating various voices into four groups: Continuous sounds, sounds that decay, percussive sounds, and slow attack sounds.

Continuous Tone sounds as long as you hold down a key.	**Decay** Tone fades away.	**Percussive** Strong, accented attack	**Slow attack** Powered by air, causing a delay in tone.
organ, accordion, horns, trumpet, trombone, strings, oboe, flute, saxophone, clarinet, harmonica	piano, harpsichord, banjo, guitar, mandolin, harp, chimes, celeste, vibes, marimba, xylophone	Instruments that are plucked or struck . . . same as group listed under Decay.	accordion, bagpipe, calliope, harmonica, pipe organ

As you can see, many sounds can appear in more than one group.

Another way that instrumental voices can be grouped (and used) is according to:

Volume — soft or loud (flute or banjo, for example).

Pitch — high or low (piccolo or trombone).

Timbre — brilliant or mellow (trumpet or clarinet).

All of the above tone characteristics can help you decide which voices to use in various songs.

"SPECIAL EFFECTS" VOICES

In addition to keyboard voices that imitate "real" instruments — banjo, clarinet, piano, etc. — there are many voices available today that create highly individualistic sounds. The names of most of them include such words as "wah," "synthe," "fuzz," "space," or "cosmic." These are mainly contemporary electronic sounds, most of which originated as the world of rock 'n' roll music was developing. This, in itself, tells you where many of these sounds may be used, although synthesized voices are heard everywhere these days.

Since there are thousands of synthesized voices possible, the best hint to help you know where to use the ones you have (or any other voices you're not familiar with) is:

- **Listen to the voice — what does it sound like? Then, use it wherever you'd use the "real" instrument it reminds you of.**

Of course, some synthesized voices sound like NOTHING you've ever heard before — nothing musical, anyway. If you have any of these, work with them a bit. Try different areas of your keyboard, or add effects such as vibrato or sustain to them. Sooner or later, you'll come up with SOMETHING — maybe you'll even create a brand new sound!

APPLYING WHAT YOU KNOW

Ask yourself these questions about any voice you wish to use on a particular song:

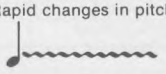
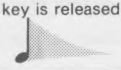
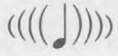
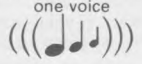
- **If the keyboard voice is named after a "real" instrument** (piano or violin, for example), **what types of songs does that instrument usually play?**
- **Are the characteristics** (decay, etc.) **of the voice appropriate for the song you wish to play?** The short, percussive tones of a banjo can't possibly play the long notes in a song such as SKATERS WALTZ, for example.

The next section will help you understand how various effects can be added to the above voices.

USING THE EFFECTS

Almost as important as the voices of your keyboard are the effects controls. These add color and realism to many of the instrumental sounds you'll use. Most of the current small keyboards, for example, have a voice called "organ" or "pipe organ." This voice, used with **vibrato**, or **tremolo**, resembles a theater organ. Use it without either of these, but with **reverb** added, and the sound could be a church organ.

Here's a list of some effects and their uses:

Name	Characteristic	What it does for you	Where to use it
Vibrato	Rapid changes in pitch 	Adds warmth and expression to your playing.	Violin family, most woodwind, reed, and brass instruments.
Sustain	Tone fades slowly away after key is released. 	"Fills in" around the notes you play . . . smooth sound.	Slower songs. Good for chime and other bell-like effects.
Tremolo	Rapid changes in volume.	Adds life to your music with a pulsating effect.	Popular and theater songs, fast or slow . . . "full organ" effects. Mainly flute-type voices.
Chorale (Slow Tremolo)	Slow changes in volume	Your music seems to swirl around the room . . . an exciting effect.	Mostly with flute-type voices . . . jazz and rock tunes. Also religious songs. Try it with strings and chorus combined.
Reverb	Echo-like quality. 	Sounds like you're in a concert hall or an arena. Puts "presence" in your playing.	Use a little on most music. Full reverb can create a "spacey" effect for some songs.
Chorus	Sounds like more than one voice 	Adds a spacious dimension to the notes you play.	Almost anywhere. Create a string ensemble or a brass section. Try it with Chorale or Tremolo.
Percussion	Strong initial attack on each tone.	Creates effects of instruments that are plucked (guitar) or struck (piano).	Imitating various instruments. Also for various jazz and rock organ effects.

If your instrument has any of the above controls, the chart shows how you can use them; many contemporary instruments, however, have voices with these effects built-in (banjo voice with percussion, for example). In this case, the chart helps you to further understand the characteristics of some of the voices on your instrument.

DON'T FORGET THE RHYTHM

When you hear the word *march*, what does it suggest to you? A parade . . . drums . . . a brass band? What about *samba*? You might picture a carnival in Rio . . . dancing in the streets . . . a party atmosphere. Other rhythms can be thought of in the same manner. Rhythm, and the moods it creates, can help you decide which voices to use to play a particular song. Therefore, if you know a song to have a particular type of beat, you can decide quite readily which instrumental sounds will enhance the song and your playing. Here are a few suggestions to get you started.

Rhythm or style	General mood	Possible voices
Bossa nova	soft, floating, sensuous	flute, piano, guitar
Rock/Disco	hard-driving, very rhythmic	guitar, organ, brass, synthesizer
Rhumba/Beguine	varies depending on song	marimba, brass, vibes
March	martial, brassy and percussive	brass, trumpet, sax
Polka	happy, loud, danceable	accordion, clarinet, brass
Swing	jazz flavor or "big bands"	brass family, vibes, sax
Waltz	soft, romantic	strings, piano, mandolin

Of course, there are many other rhythms for you to consider. There also are many other voices you can use with each of the rhythms. Finally, many songs can be played in a variety of moods, depending on the rhythm and voices you use.

If your keyboard has built-in rhythm, it's easy to try the various rhythm patterns with different songs. If you do not have rhythm, concentrate on how the song would sound when played with certain rhythms — most people have some idea how various rhythms sound, if they think about it — and then choose the voices accordingly.

PUTTING IT ALL TOGETHER

The following pages contain the names of the most common instrumental voices available on today's keyboards. Along with each name are several excerpts of appropriate songs; the complete versions are in the Letter Music series available from your dealer.

After the name of each instrumental voice is a brief list of characteristics of that sound and any special playing instructions to help make you sound good. It's all based on the material on previous pages.

The voices are presented in three groups:

- Those that normally use vibrato (mainly non-percussive).
- Those that normally do not use vibrato (mainly percussive).
- Electronic keyboards (organs, synthesizers).

VOICES THAT USE VIBRATO

CLARINET

Tone quality: Soft, mellow, "woody"

Length of tones: long or short

Appropriate music: general, but longer notes sound great.

Best keyboard range: low to middle

Sustain: no

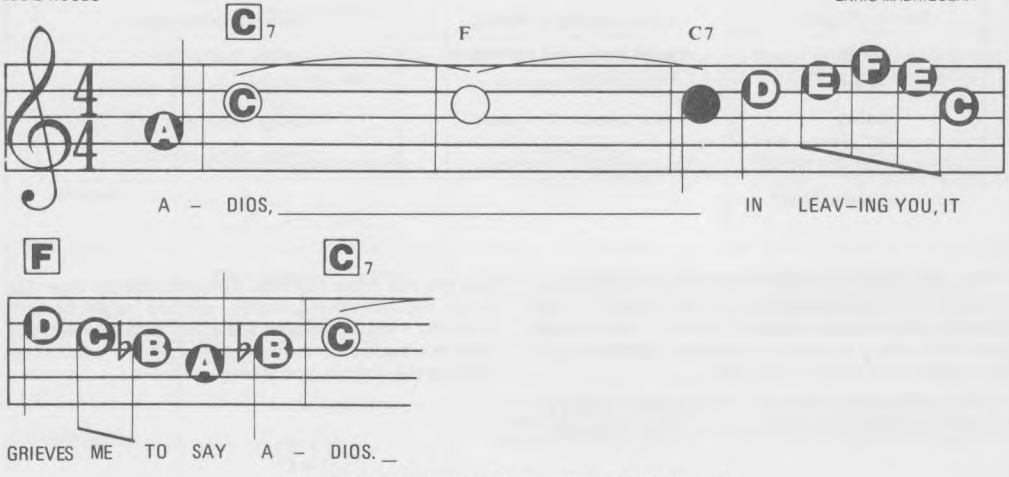
Playing style: usually legato. No vibrato in classical selections.

If you don't have this voice, use the following: Flute 16 or Flute 8 low on keyboard.

Adios

English Lyric by
EDDIE WOODS

Spanish Translation and Music by
ENRIC MADRIQUERA



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Softly, As I Leave You
(Piano)

Original Italian Text by
G. CALABRESE
English Lyric by
HAL SHAPER

Music by
A. DE VITA

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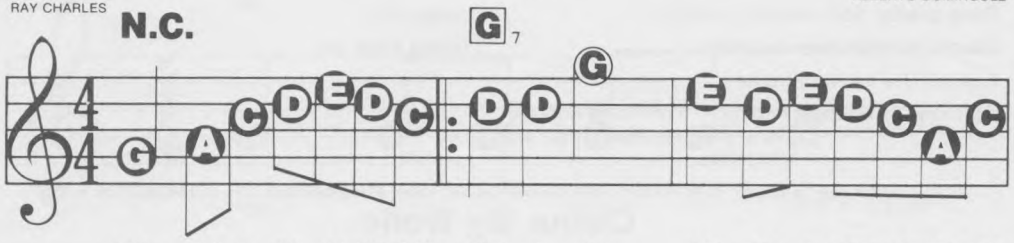
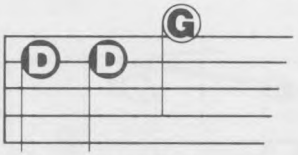
Frenesi

English Lyric by
S. K. RUSSELL &
RAY CHARLES

Spanish Words & Music by
ALBERTO DOMINGUEZ



1. IT WAS FI – ES – TA DOWN IN MEX – I – CO AND SO I STOPPED A–WHILE TO
2. CAUGHT MY EYE I STOOD EN–CHANT–ED AS SHE



SEE THE SHOW
WAN – DERED BY

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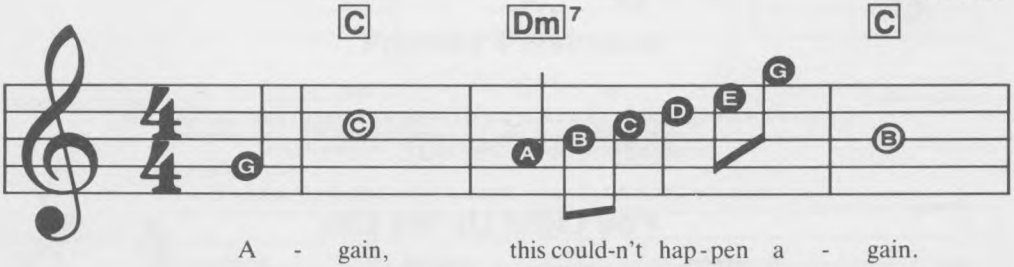
Again

Words and Music by
LIONEL NEWMAN



A - gain, this could-n't hap-pen a - gain.

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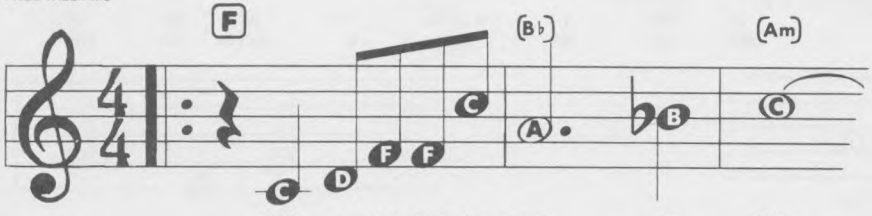
We've Only Just Begun

Lyrics by
PAUL WILLIAMS

Music by
ROGER NICHOLS



We've on - ly just be - gun to live, ___
Be - fore the ris - ing sun we fly, ___

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FLUTE/TIBIA

Tone quality: Soft, breathy, mellow

Length of tones: long or short

Appropriate music: general

Best keyboard range: middle — high range sounds like a piccolo, low range an alto flute.

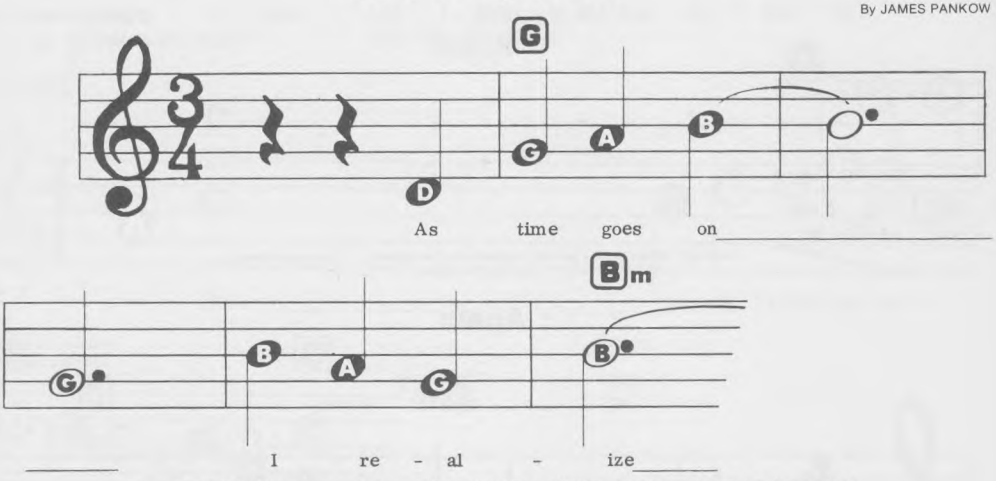
Sustain: no

Playing style: any

From the "BALLET FOR A GIRL IN BUCHANNON" From the Columbia L.P. "CHICAGO"®

Colour My World

By JAMES PANKOW



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From the Columbia Pictures Release "YOU LIGHT UP MY LIFE"

You Light Up My Life

Words and Music by
JOE BROOKS

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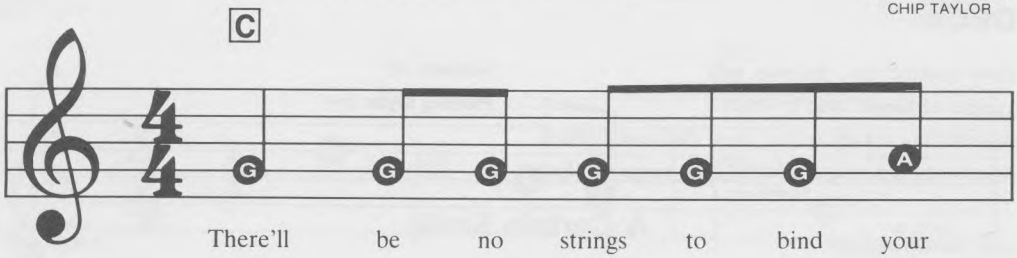
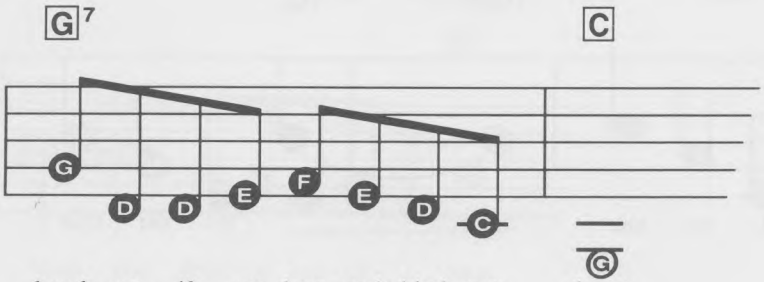
Angel Of The Morning

Words and Music by
CHIP TAYLOR





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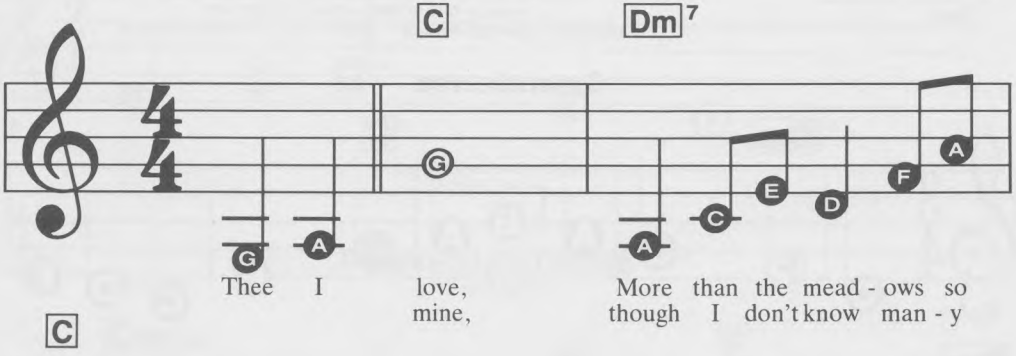
Friendly Persuasion

(Thee I Love)

Words by
PAUL FRANCIS WEBSTER

Music by
DIMITRI TIOMKIN



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OBOE

Tone quality: thin, delicate, soft

Length of tones: long or short

Appropriate music: minor keys, classical, ballads

Best keyboard range: middle. Low range similar to bassoon.

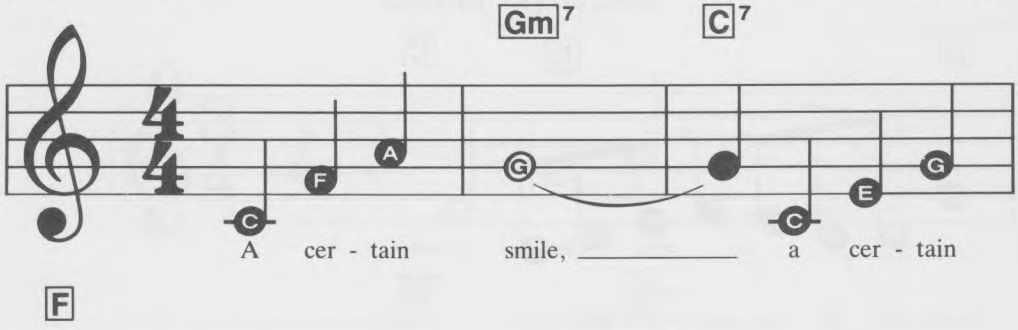
Sustain: no

Playing style: any

A Certain Smile

Words by
PAUL FRANCIS WEBSTER

Music by
SAMMY FAIN



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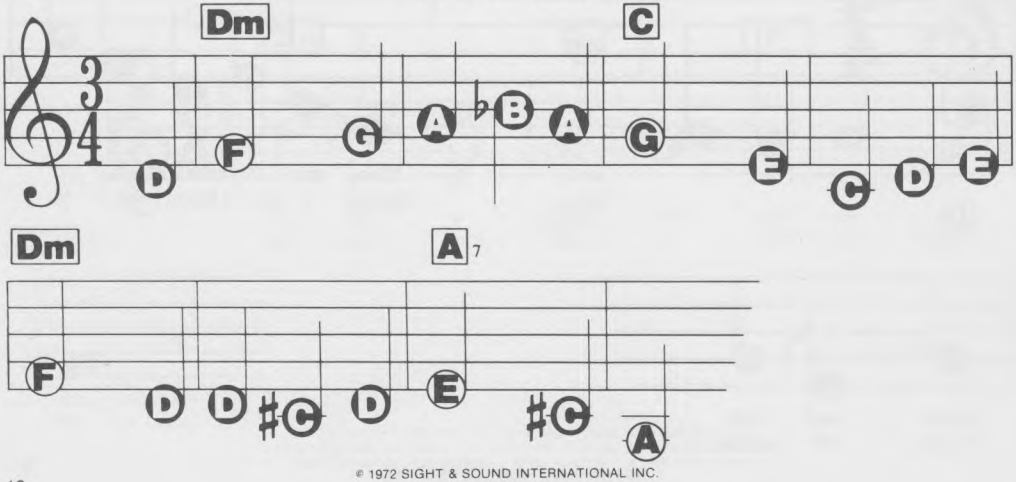
Greensleeves



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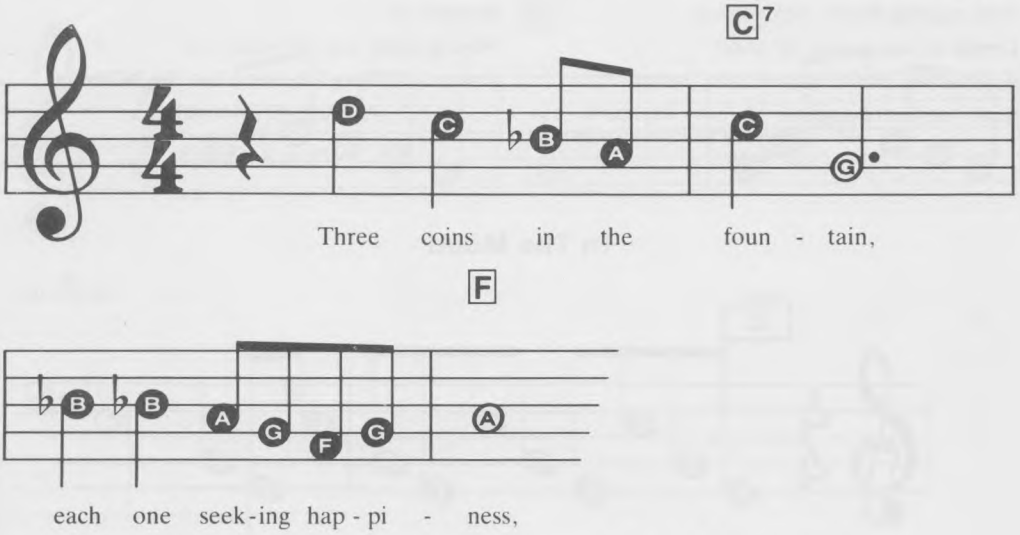
Three Coins In The Fountain

Words by
SAMMY CAHN

Music by
JULE STYNE



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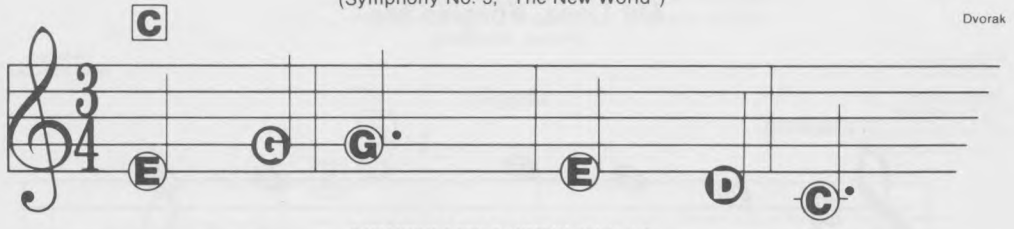
Going Home

(Symphony No. 5, "The New World")

Dvorak



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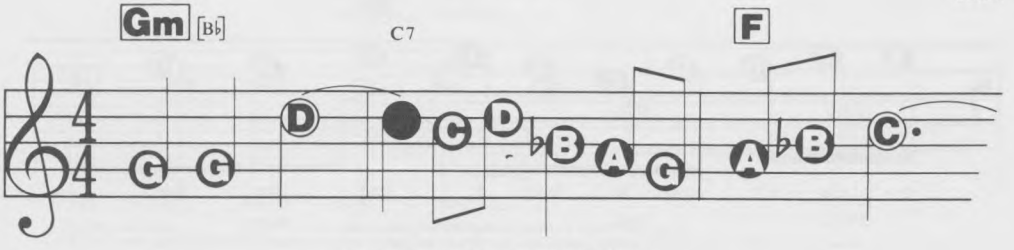
Polovetzian Dance

("Prince Igor")

Borodin



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SAXOPHONE

Tone quality: Reedy, rich, mellow

Length of tones: long or short

Appropriate music: Ballads, jazz, swing

Best keyboard range: Entire keyboard can represent various members of sax family.

Sustain: no

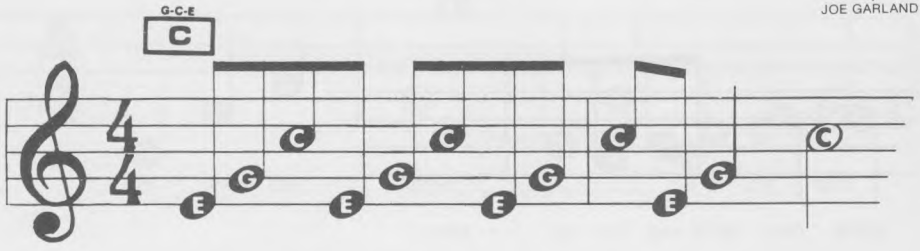
Playing style: any, but legato best

If you don't have this voice, use the following:

Flute 16, Trumpet 8
or
Flute 8, Oboe 8

In The Mood

By
JOE GARLAND



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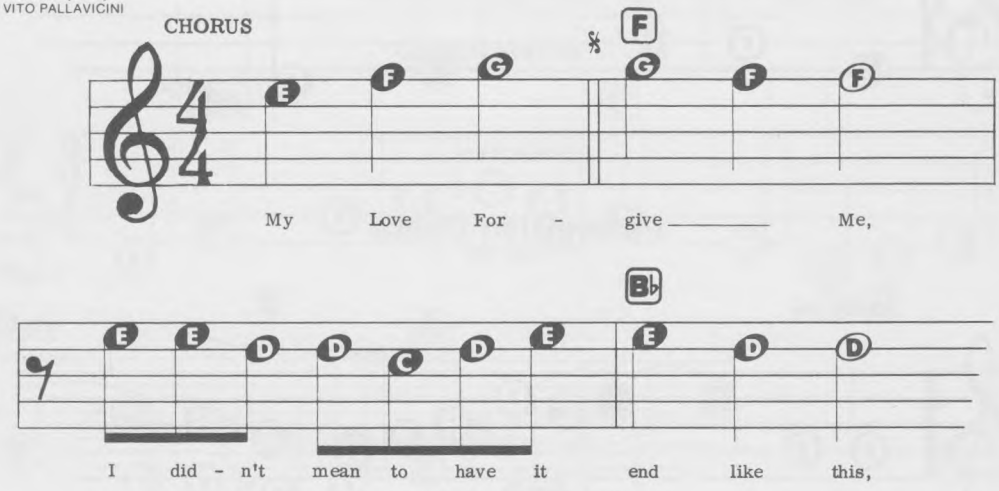
My Love, Forgive Me
(Amore, Scusami)

English Lyric by
SYDNEY LEE

Italian Lyric by
VITO PALLAVICINI

Music by
GINO MESCOLI



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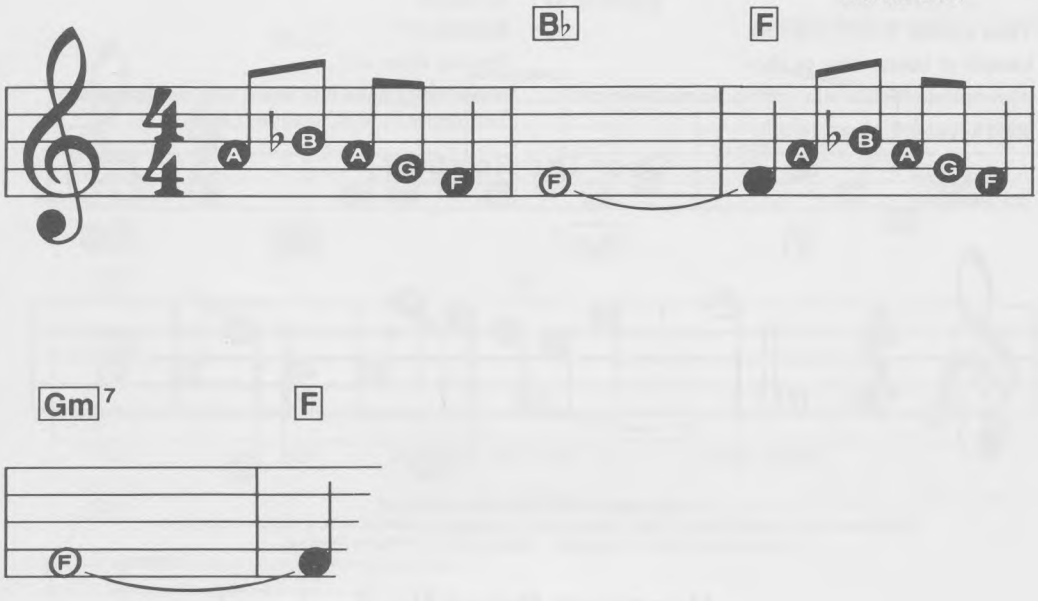
Entertainment Tonight

Music by
MICHAEL MARK



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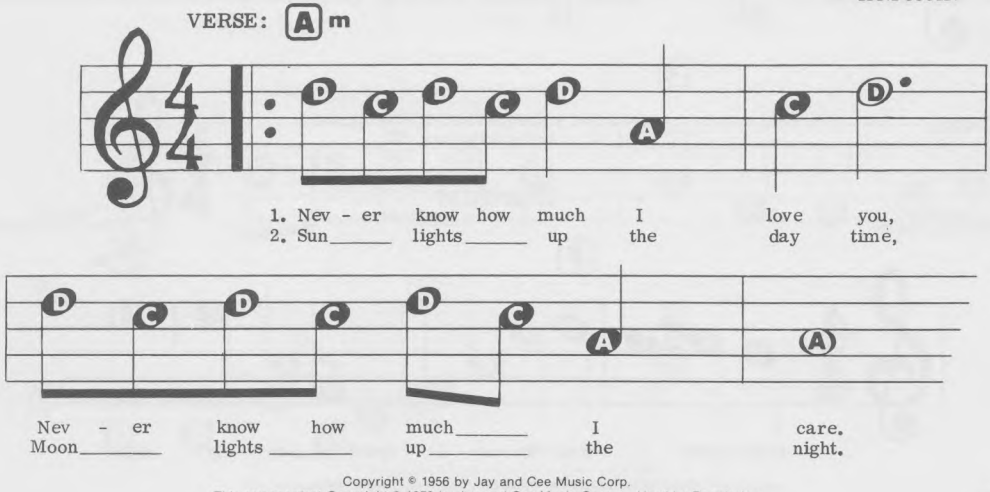
Fever

Words and Music by
JOHN DAVENPORT and
EDDIE COOLEY



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TRUMPET

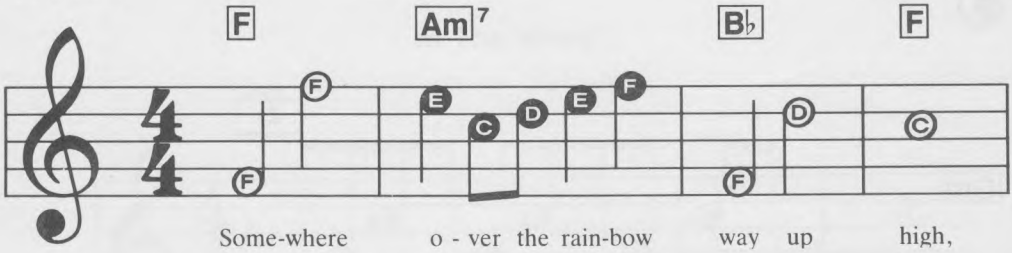
Tone quality: bright, piercing
Length of tones: long or short
Appropriate music: jazz, swing, some classical
Best keyboard range: middle

Sustain: no
Playing style: any
If you don't have this voice, use the following: Trombone in high keyboard area.

Over The Rainbow

Words by
E.Y. HARBURG

Music by
HAROLD ARLEN



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Hungarian Dance No. 5

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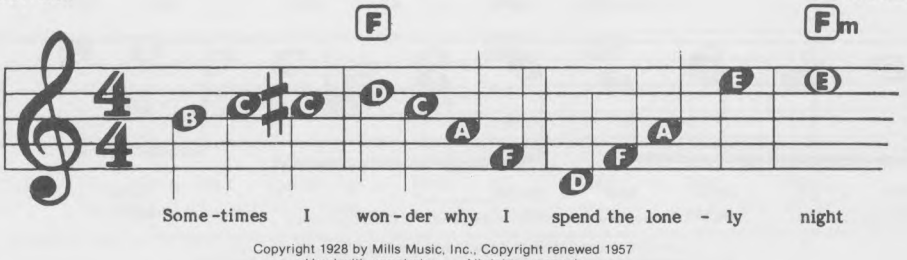
Stardust

Words by
MITCHELL PARISH

Music by
HOAGY CARMICHAEL



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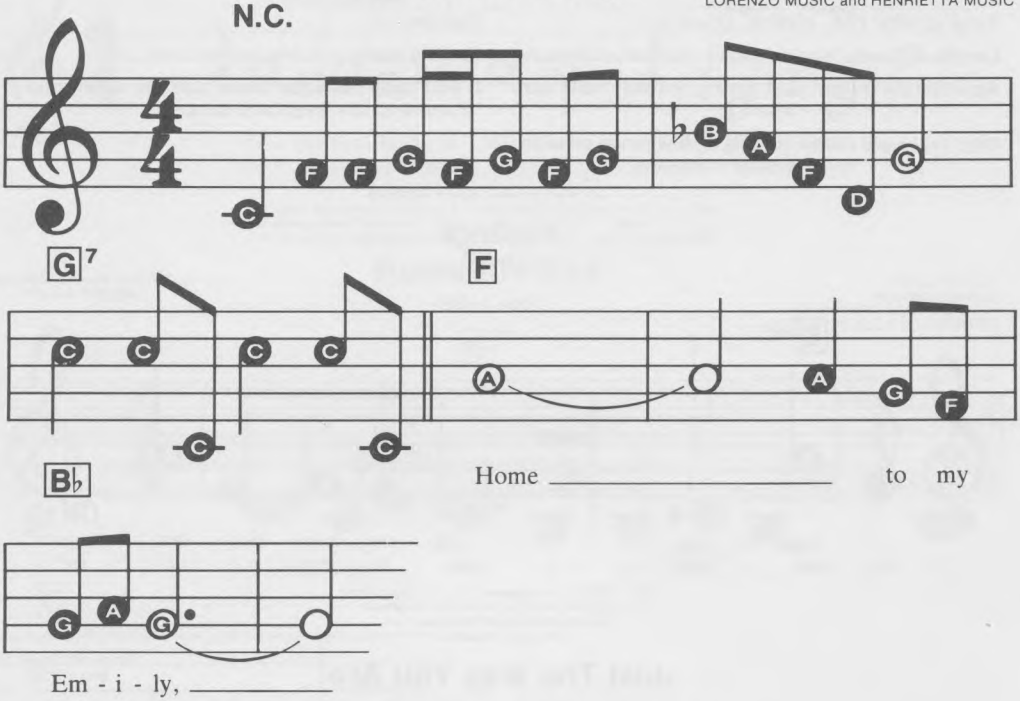
Theme From "THE BOB NEWHART SHOW"

Home To Emily

Words and Music by
LORENZO MUSIC and HENRIETTA MUSIC



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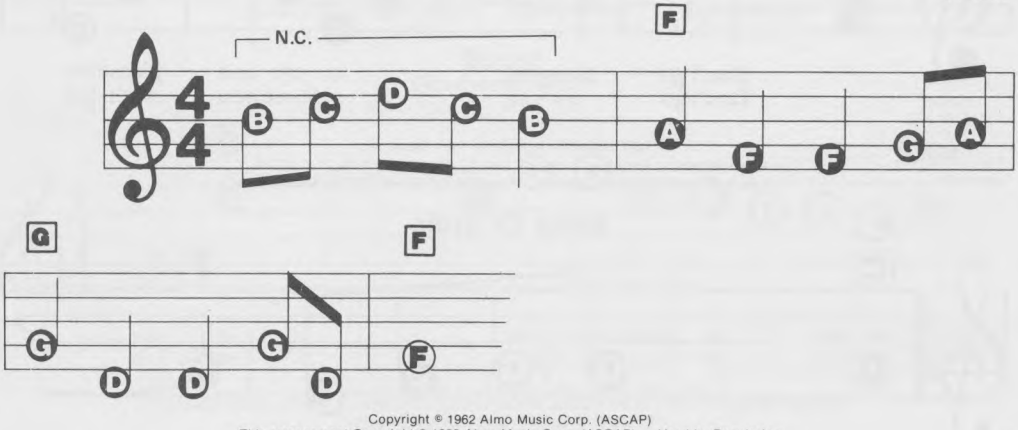
The Lonely Bull

(El Solo Toro)

Music by
SOL LAKE



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TROMBONE

Tone quality: rich, mellow, powerful

Length of tones: long or short — long most pleasing

Appropriate music: jazz, swing. Ballads work very well

Best keyboard range: middle — low range provides a bass trombone

Sustain: no

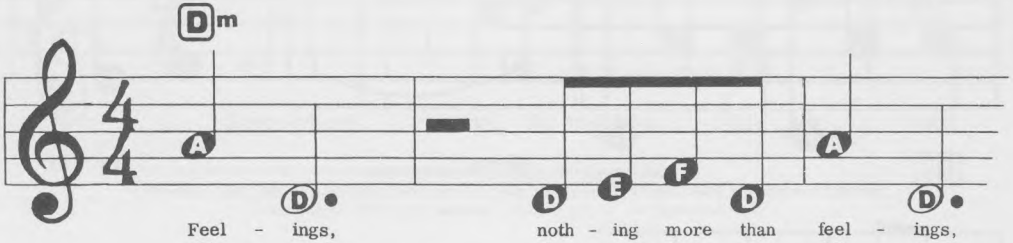
Playing style: any, but legato best

If you don't have this voice, use the following: Trumpet in low keyboard area.

Feelings
(¿Dime?)

Spanish Lyric by
THOMAS FUNDORA

English Words & Music by
MORRIS ALBERT



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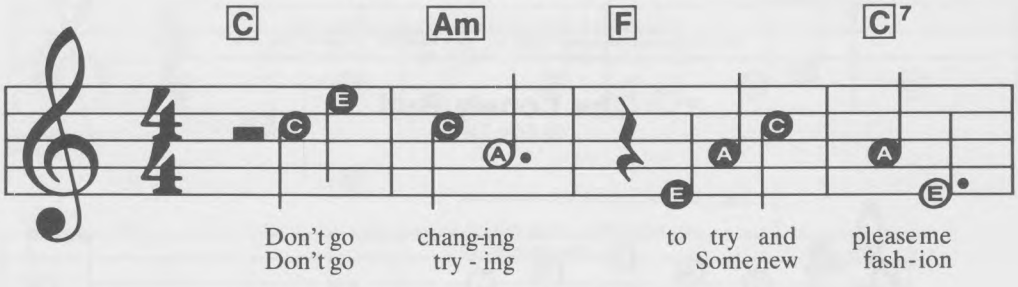
Just The Way You Are

Words and Music by
BILLY JOEL



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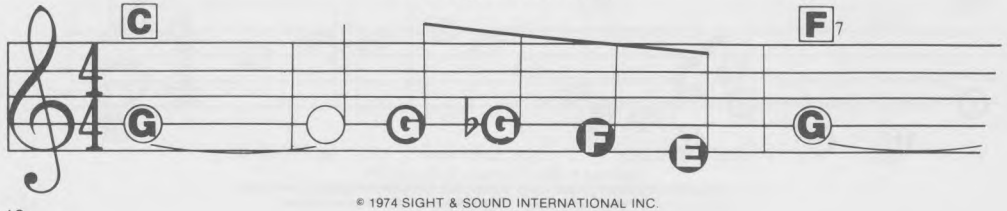
Song Of India



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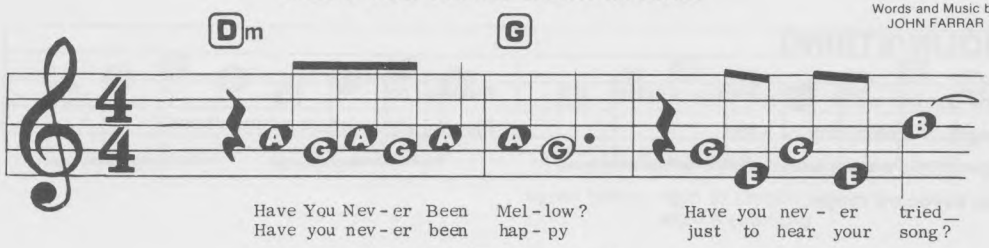
Have You Never Been Mellow

Words and Music by
JOHN FARRAR



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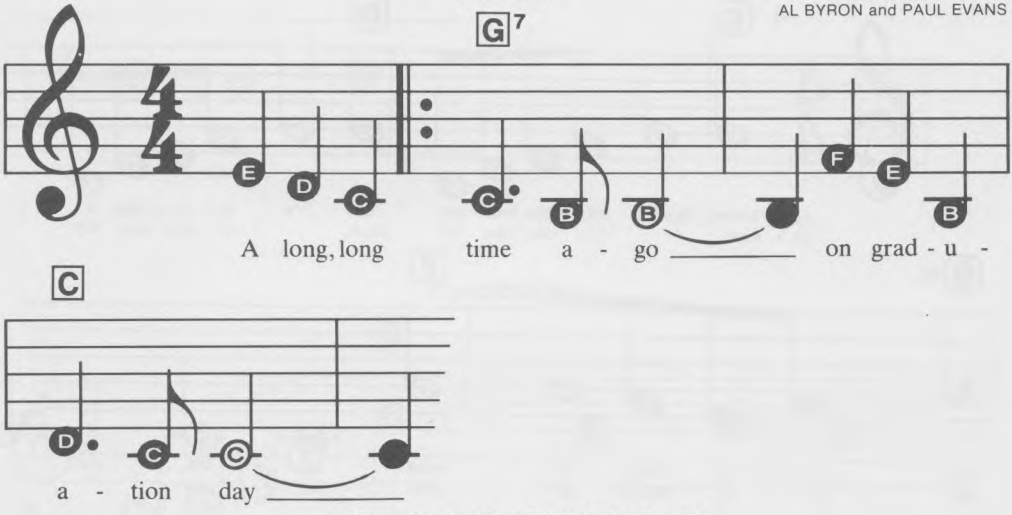
Roses Are Red

(My Love)

Words and Music by
AL BYRON and PAUL EVANS



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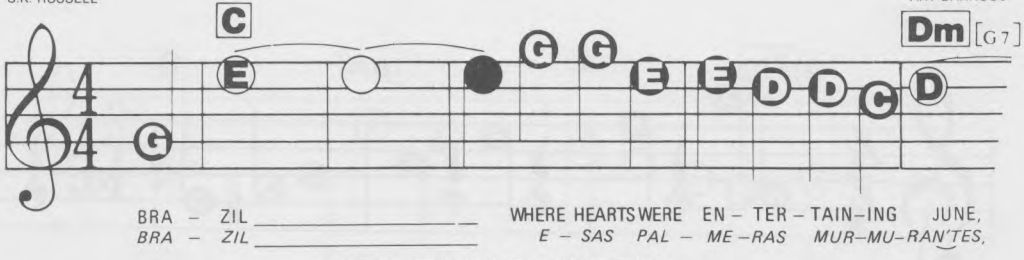
Brazil

(Aquarela Do Brazil)

English Lyric by
S.K. RUSSELL

Music by
ARY BARROSO



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VIOLIN/STRING

Tone quality: warm, vibrant, often brilliant

Length of tones: long or short

Appropriate music: broad, flowing melodies

Best keyboard range: middle to high. Lower range provides a viola

Sustain: no

Playing style: legato sounds best

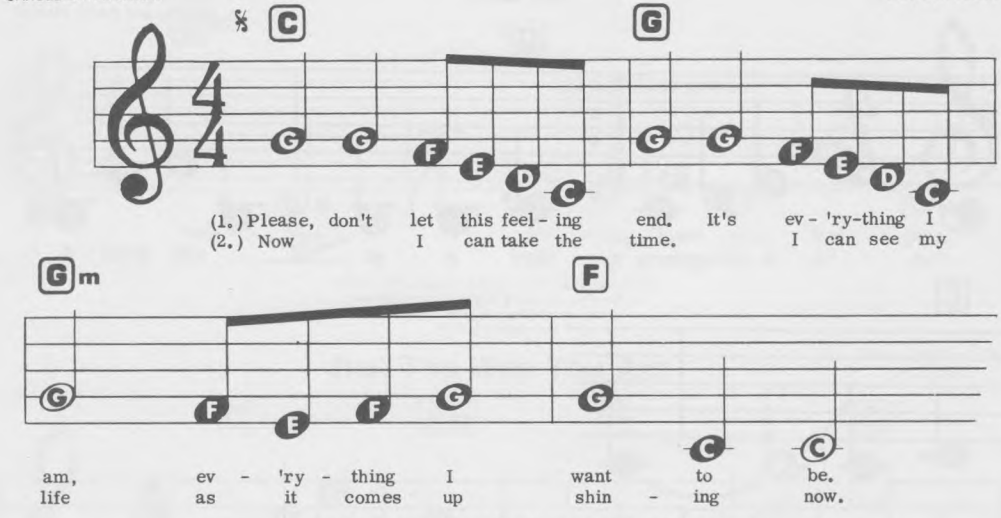
From the Columbia Picture "ICE CASTLES"

Theme From "Ice Castles"

(Through The Eyes Of Love)

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH


C
G
(1.) Please, don't let this feel - ing end. It's ev - 'ry-thing I
(2.) Now I can take the time. I can see my
Gm
F
am, ev - 'ry - thing I want to be.
life as it comes up shin - ing now.

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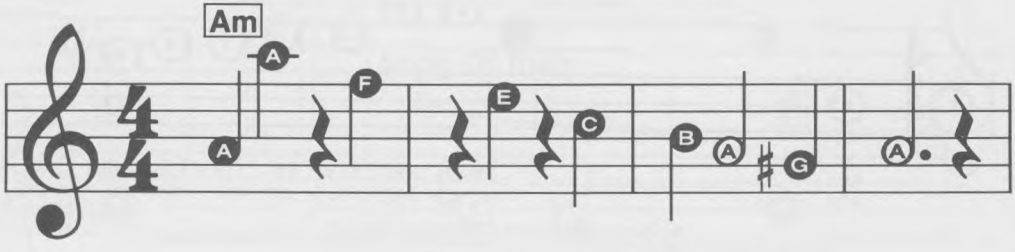
Czardas



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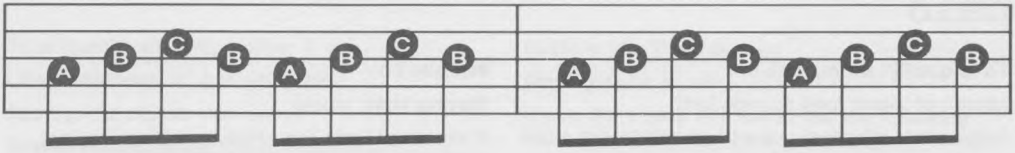
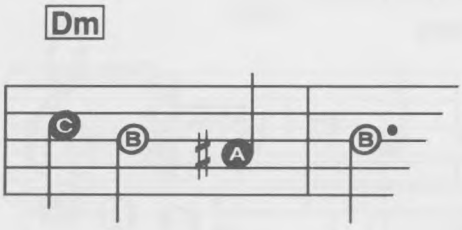
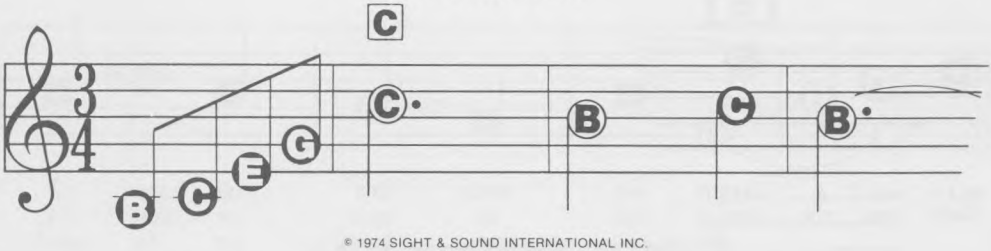




Fascination



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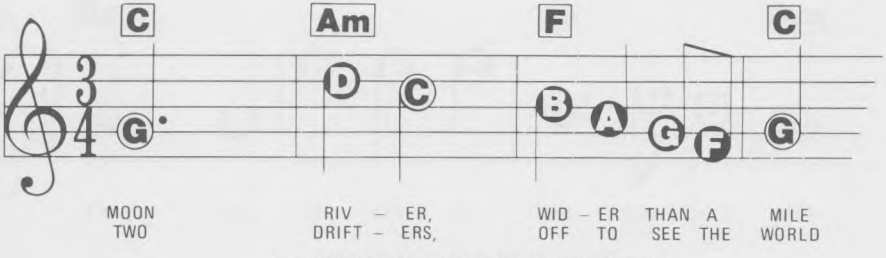
From the Paramount Picture "BREAKFAST AT TIFFANY'S"

Moon River

By
JOHNNY MERCER
and HENRY MANCINI



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CELLO

Tone quality: warm, rich, full

Length of tones: long sounds best

Appropriate music: slower songs with longer notes

Best keyboard range: middle

Sustain: no

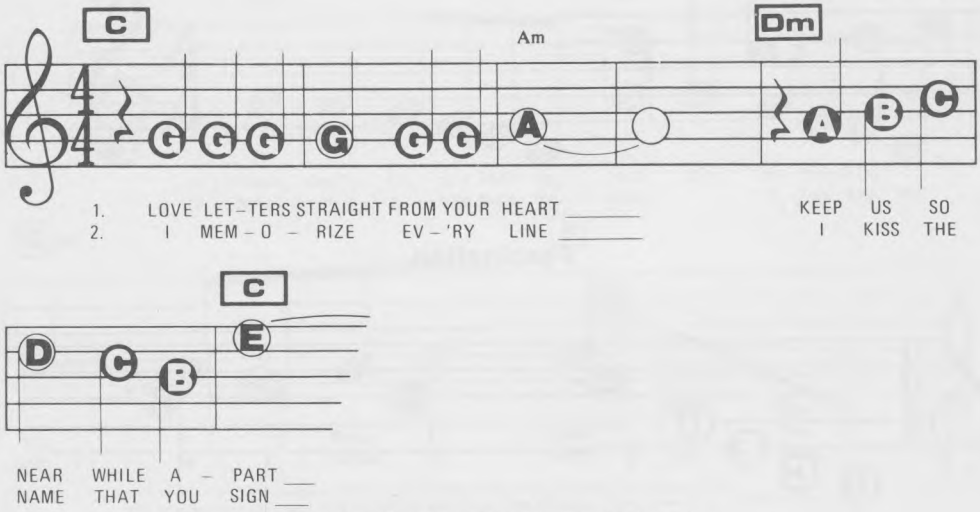
Playing style: legato

If you don't have this voice, use the following:
Violin or viola in low keyboard range

From the Paramount Picture "LOVE LETTERS"

Love Letters

By
EDWARD HEYMAN and
VICTOR YOUNG



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VIBES

Tone quality: smooth, mellow & soft
Length of tones: longer works best
Appropriate music: slow songs
Best keyboard range: low to middle

Sustain: yes, if not built-in
Playing style: legato
If you don't have this voice, use the following:
Flute, vibrato, sustain, percussion

Title Song from the Stanley Donen Production - A Universal Release

Wordy by
JOHNNY MERCER

Charade

Music by
HENRY MANCINI

Dm
When we played our Cha - rade,
Oh, what a hit we made,
Sad lit - tle ser - e - nade,
A7
We were like chil - dren pos - ing,
We came on next to clos - ing,
Song of my heart's com - pos - ing,

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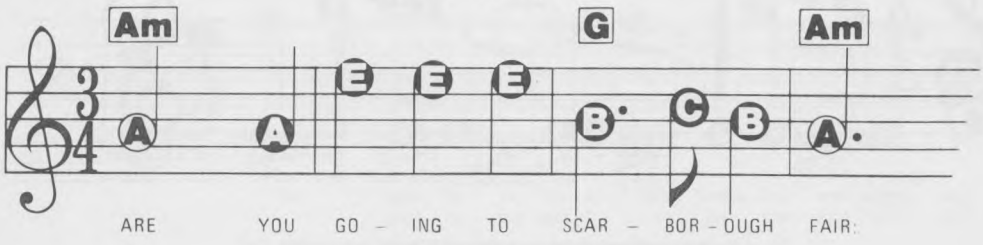
Scarborough Fair



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HARMONICA

Tone quality: thin, reedy, bright

Length of tones: long or short

Appropriate music: folksongs, country

Best keyboard range: middle to high

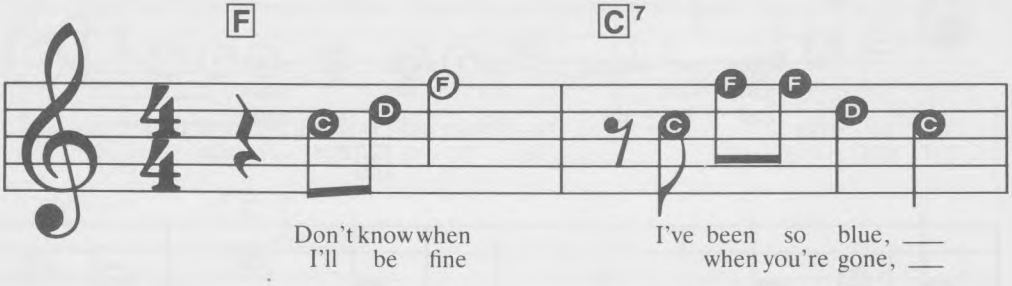
Sustain: no

Playing style: legato or staccato

If you don't have this voice, use the following: Oboe 8, Sax 8 or String 8, Kinura 8, slow attack, fast tremolo. Play in high keyboard area.

Don't It Make My Brown Eyes Blue

Words and Music by
RICHARD LEIGH



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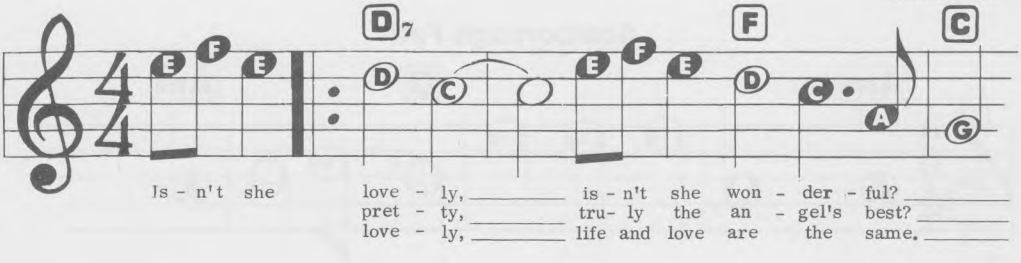
Isn't She Lovely

Words and Music by
STEVIE WONDER



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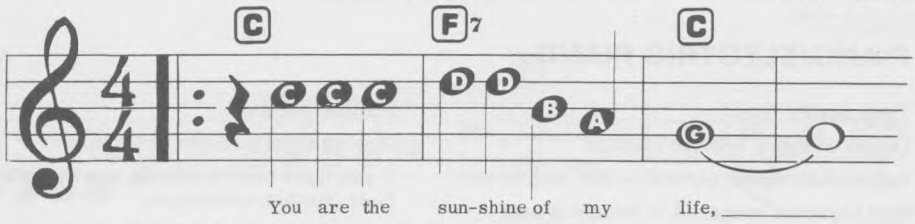
You Are The Sunshine Of My Life

Words and Music by
STEVIE WONDER



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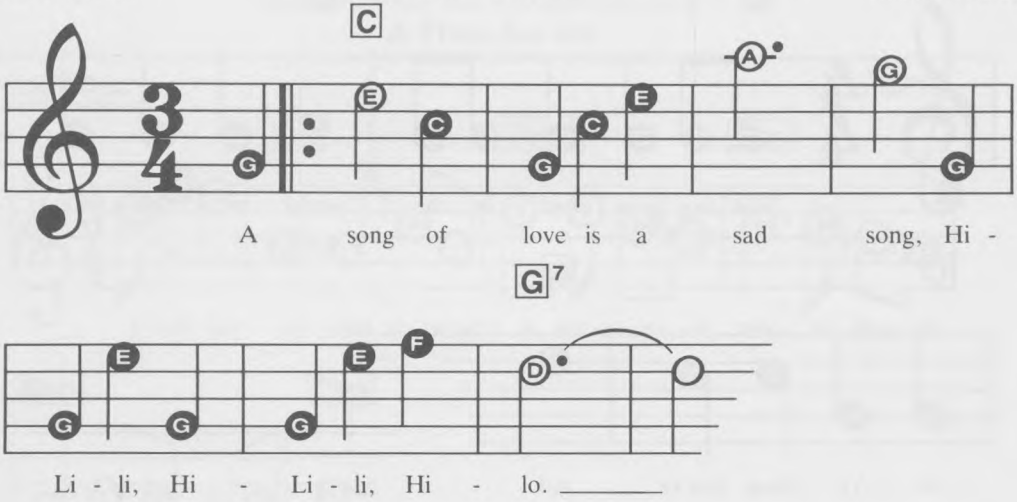
Hi-lili, Hi-lo

Words by
HELEN DEUTSCH

Music by
BRONISLAU KAPER



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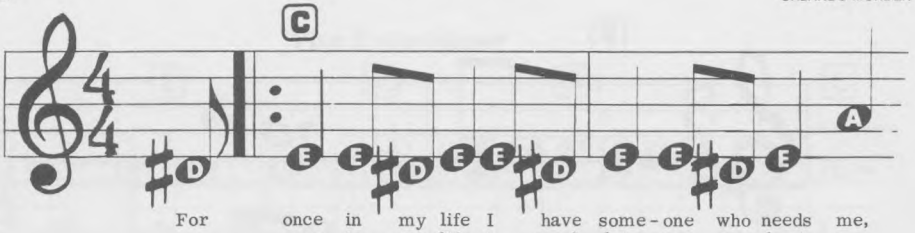
For Once In My Life

Lyric by
RONALD MILLER

Music by
ORLANDO MURDEN



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VOICES THAT DO NOT USE VIBRATO

PIANO/ELECTRIC PIANO

Tone quality: bright

Length of tones: short to medium

Appropriate music: general — few long notes

Best keyboard range: all — middle is best

Sustain: optional

Playing style: staccato or legato

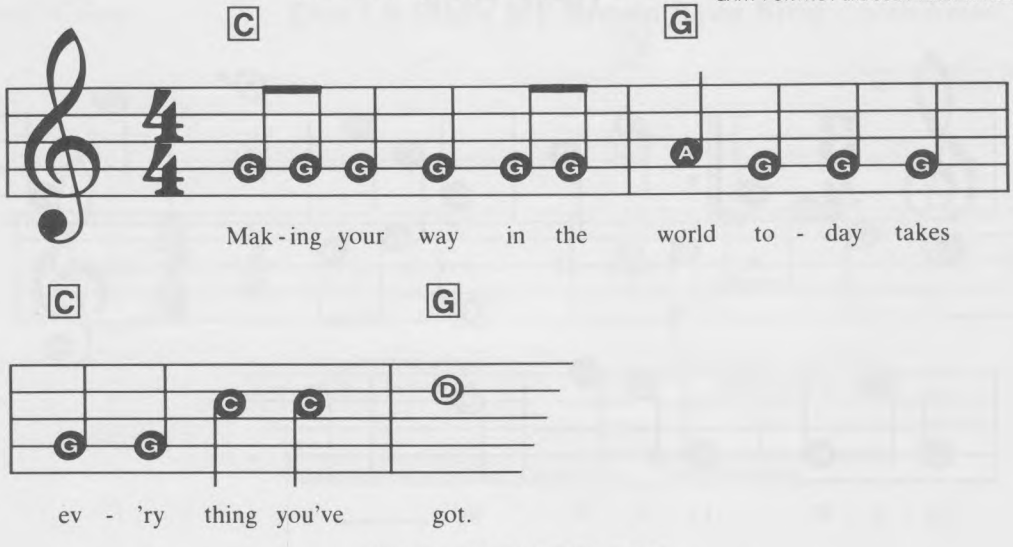
If you don't have this voice, use the following: Flute, sustain, percussion

"From Charles/Burrows/Charles/Productions In Association with Paramount Television"

Theme From "Cheers"

(Where Everybody Knows Your Name)

Words and Music by
GARY PORTNOY and JUDY HART ANGELO



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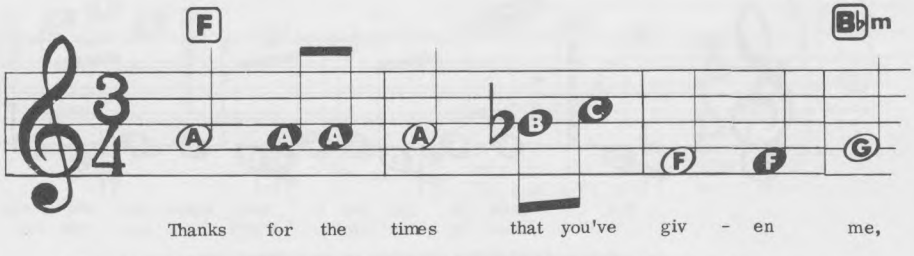
Three Times A Lady

Words and Music by
LIONEL RICHIE



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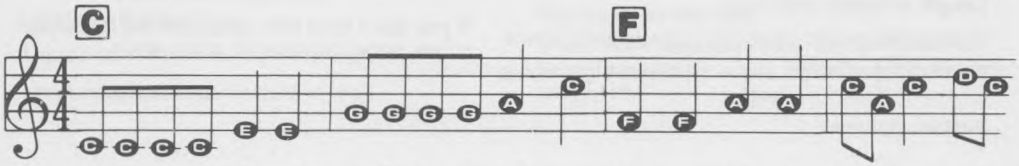
From the Twentieth Century-Fox Film "9 to 5"

Nine To Five

Words and Music by
DOLLY PARTON



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From the Paramount Picture "ROMEO AND JULIET"

A Time For Us

(Love Theme From "Romeo and Juliet")

Words by
LARRY KUSIK and
EDDIE SNYDER

Music by
NINO ROTA

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The Entertainer

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HARPSICHORD

Tone quality: dry, delicate, metallic

Length of tones: short only

Appropriate music: classical or certain piano songs.

Best keyboard range: any — middle to high sounds best.

Sustain: optional

Playing style: staccato or legato. Left hand accompaniment helps.

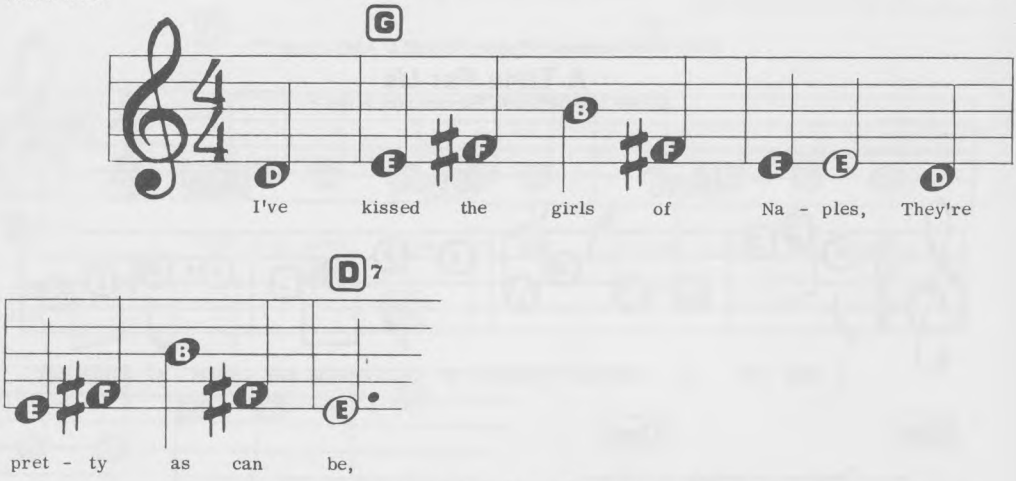
If you don't have this voice, use the following: string, oboe, percussion, and sustain

From The German Hit "KALKUTTA LIEGT AM GANGES"

Calcutta

Words by
LEE POCKRISS
PAUL J. VANCE

Music by
HEINO GAZE



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From the Motion Picture "LOVE STORY"

Love Story
(Where Do I Begin?)

Lyric by
CARL SIGMAN

Music by
FRANCIS LAI

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MUSIC BOX/CELESTE

Tone quality: brilliant but gentle

Length of tones: short

Appropriate music: soft, slow songs.

Best keyboard range: middle to high

Sustain: yes, if not built-in

Playing style: staccato

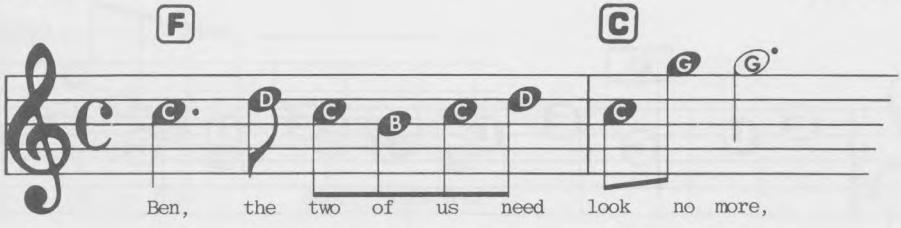
If you don't have this voice, use the following: Flute, percussion, and sustain. High keyboard range only.

From th Cinerama Releasing Motion Picture "BEN"

Ben

Lyric by
DON BLACK

Music by
WALTER SCHARF



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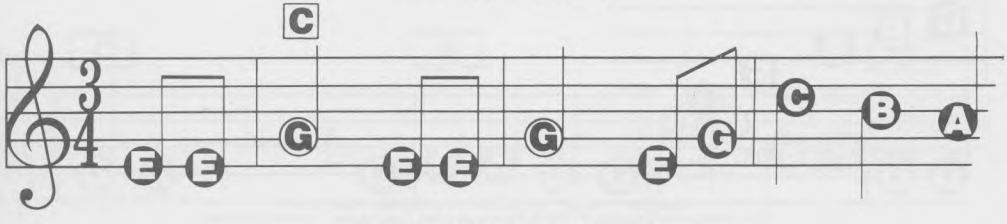
Brahms' Lullaby



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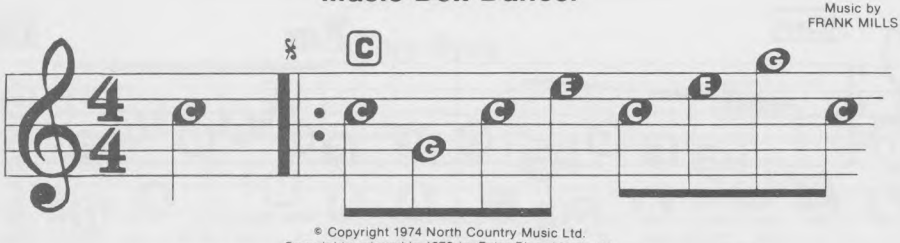
Music Box Dancer

Music by
FRANK MILLS



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ACCORDION

Tone quality: reedy, brilliant, but full if chords are played

Length of tones: long or short

Appropriate music: ethnic, swing

Best keyboard range: middle to high

Sustain: no

Playing style: legato. Try to play right hand chords

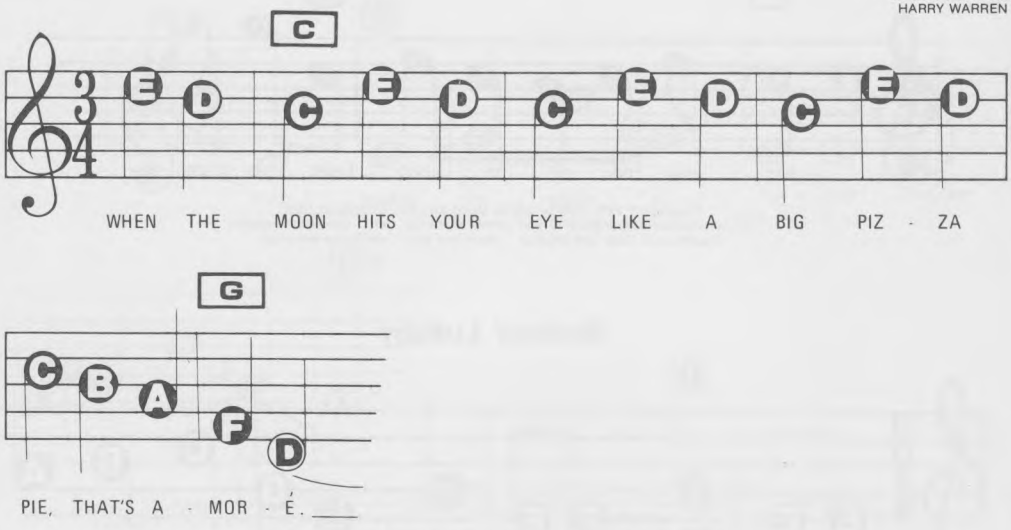
If you don't have this voice, use the following: String, sax 8, clarinet 8, slow attack.

From the Paramount Picture "THE CADDY"

That's Amore

(THAT'S LOVE)

By
JACK BROOKS and
HARRY WARREN



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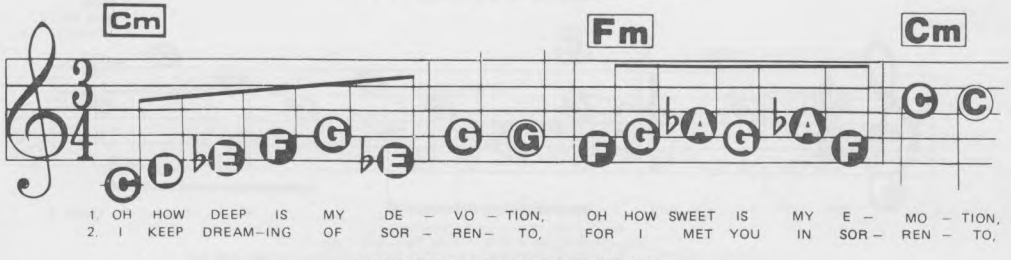
Come Back To Sorrento



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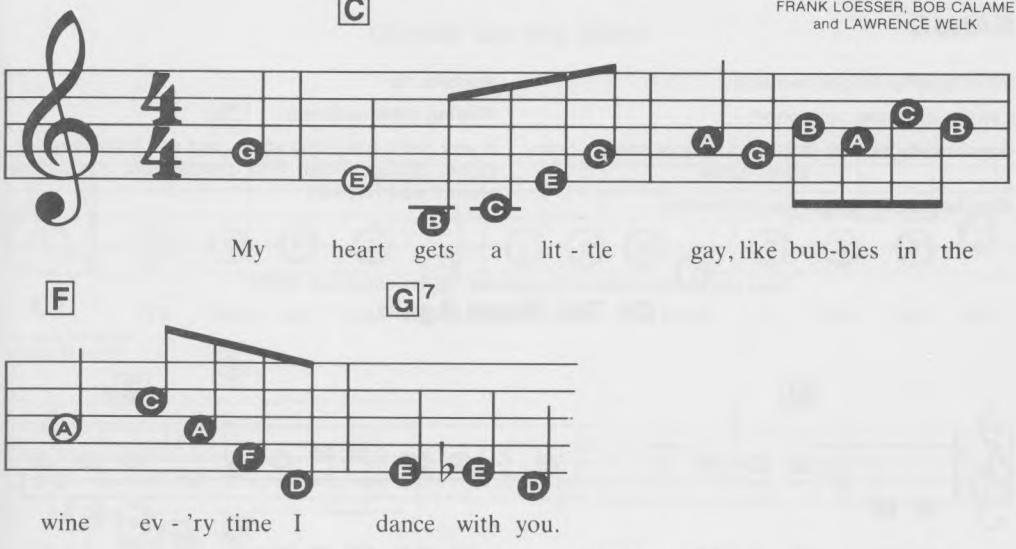
Bubbles In The Wine

Words and Music by
FRANK LOESSER, BOB CALAME
and LAWRENCE WELK



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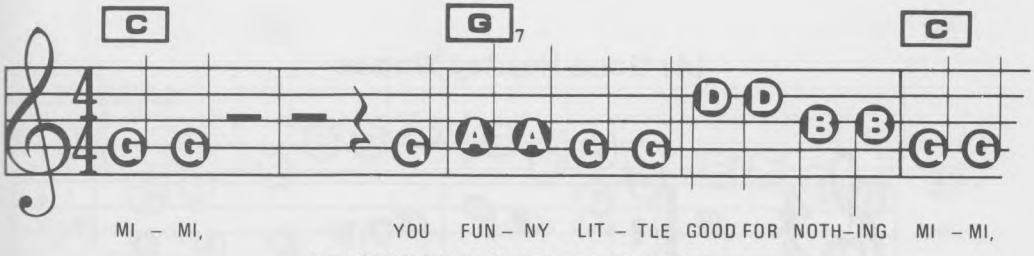
From the Paramount Picture "LOVE ME TONIGHT"

Mimi

By
LORENZ HART and
RICHARD RODGERS



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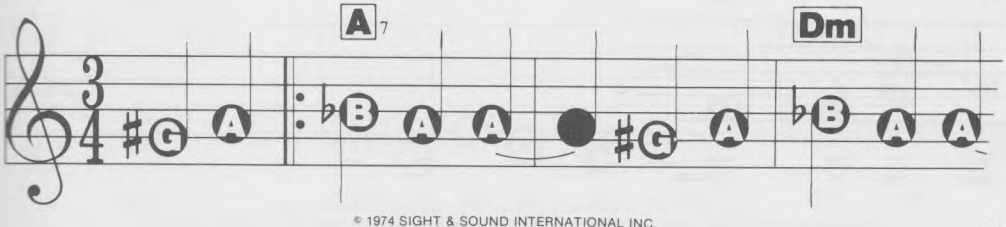
Dark Eyes



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BANJO

Tone quality: bright, metallic

Length of tones: very short

Appropriate music: faster country or folk — many short notes

Best keyboard range: low to middle

Sustain: no

Playing style: staccato

If you don't have this voice, use the following: Oboe, string, flute, and percussion. (Organists should add Repeat)

From the Motion Picture Soundtrack "HONEYSUCKLE ROSE"

On The Road Again

Words and Music by
WILLIE NELSON

(3. 4. Instrumental)

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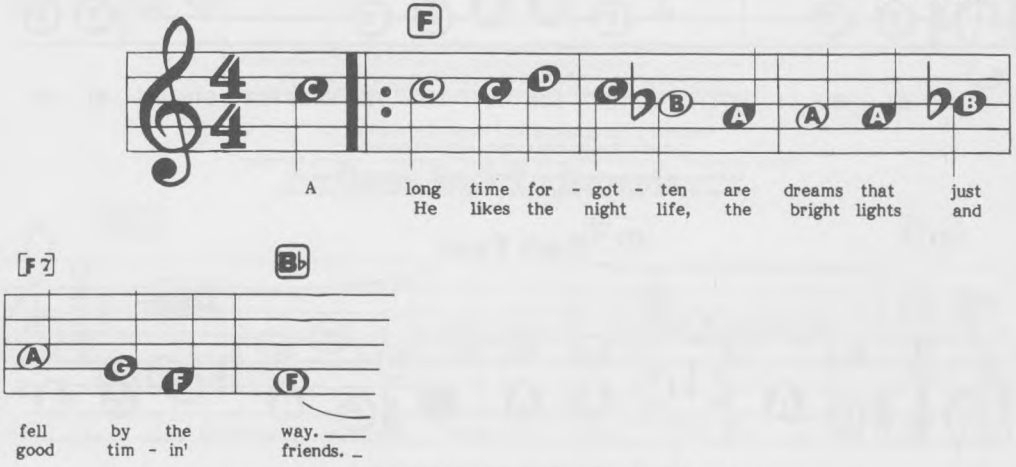
(A) Good-Hearted Woman

Words and Music by
WAYLON JENNINGS and
WILLIE NELSON


F
A long time for - got - ten are dreams that just
He likes the night life, the bright lights and
F7
B♭
fell by the way.
good tim - in' friends.

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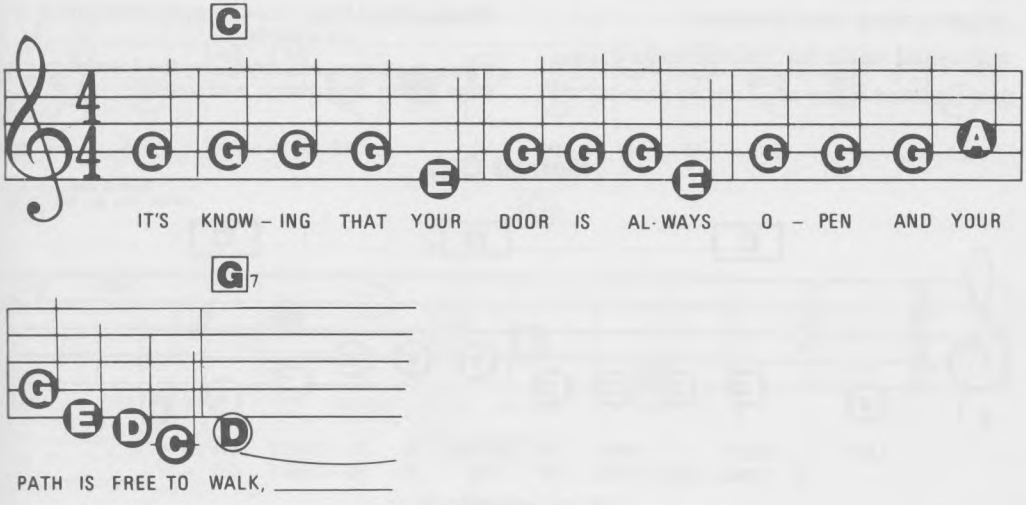
Gentle On My Mind

By
JOHN HARTFORD



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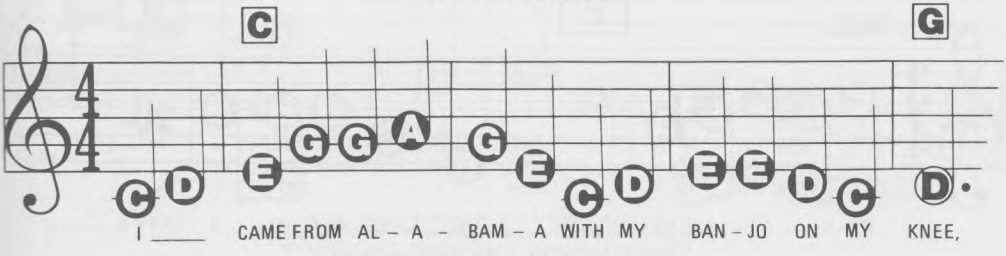
Oh! Susannah



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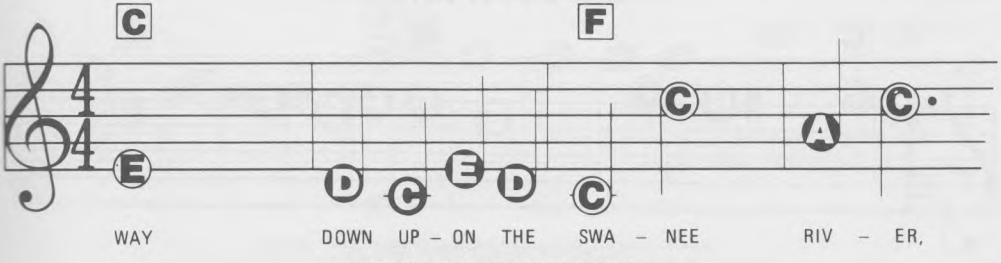
Swanee River



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GUITAR

Tone quality: somewhat metallic but mellow

Length of tones: short to medium

Appropriate music: folk, country, rock, Spanish

Best keyboard range: all — middle sounds best

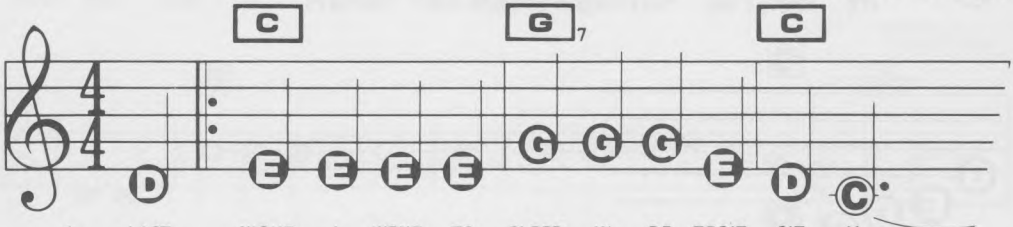
Sustain: yes

Playing style: Right hand chords helps effect on slow songs.

If you don't have this voice, use the following: Flute, string, percussion, and sustain

Detroit City

Words & Music by
DANNY DILL and MEL TILLIS



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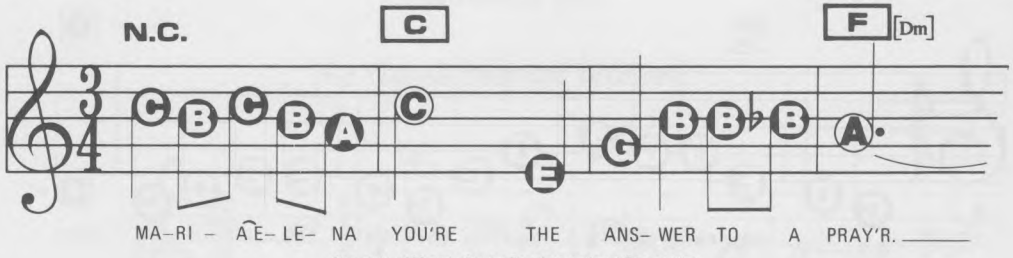
Maria Elena

Music & Spanish Lyric by
LORENZO BARCELATA

English Lyric by
S.K. RUSSELL



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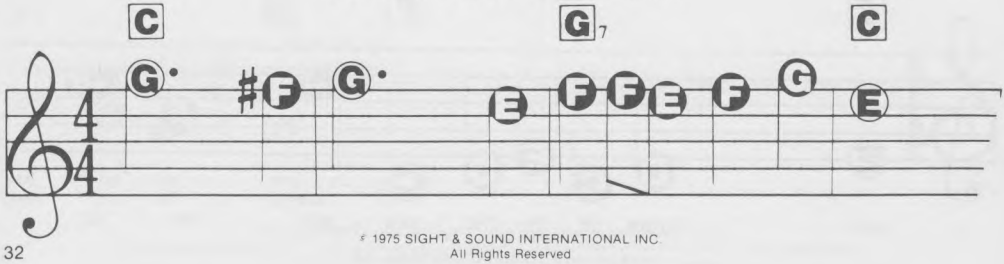
Chouconne

(POPULAR VERSION "YELLOW BIRD")



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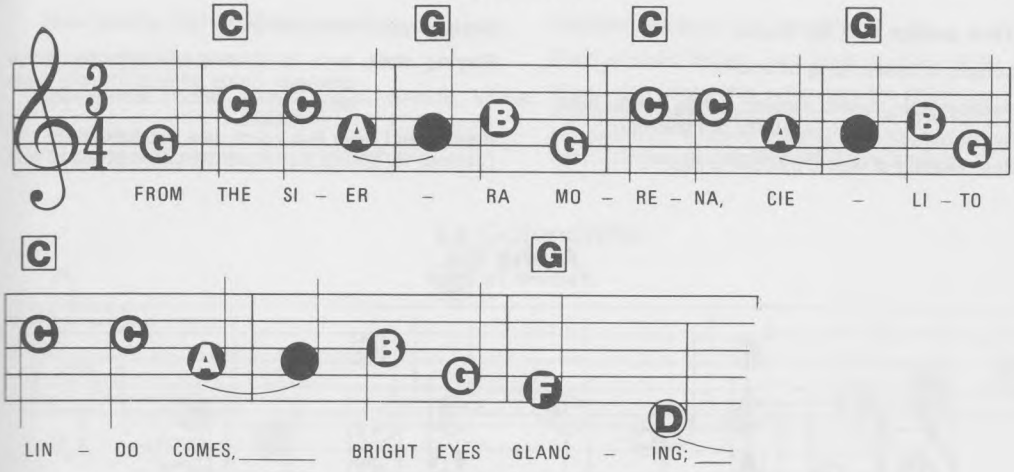
Cielito Lindo



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Amor

English Lyric by
SUNNY SKYLAR

Spanish Words by
RICARDO LOPEZ MENDEZ

Music by
GABRIEL RUIZ

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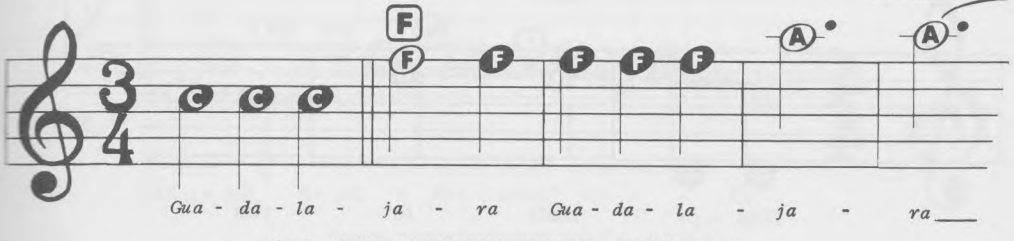
Guadalajara

Spanish Words and Music by
PEPE GUIZAR



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STEEL GUITAR/HAWAIIAN GUITAR

Tone quality: rich, full sound

Length of tones: long or short

Appropriate music: slower songs work best — country or Hawaiian

Best keyboard range: middle to high

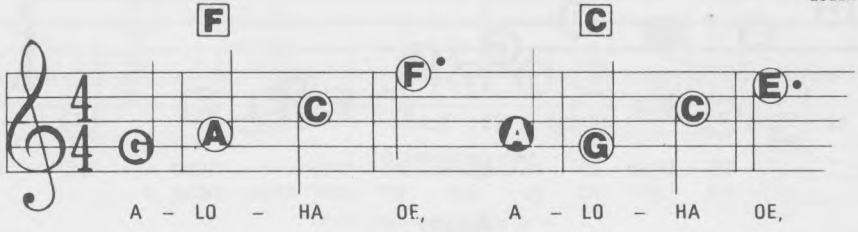
Sustain: yes if not built-in

Playing style: two- or three-part harmony. Pitch changer helps effects if you have one.

If you don't have this voice, use the following:
Clarinet 16, String 8 or Flute 16, Clarinet 8, String 8

Aloha Oe
(Farewell To Thee)

Words and Music by
QUEEN LILIUOKALANI



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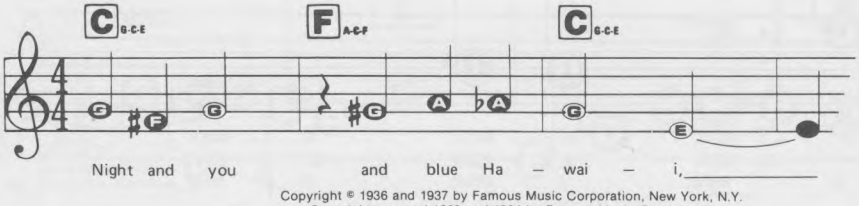
Blue Hawaii

Words and Music by
LEO ROBIN and
RALPH RAINGER



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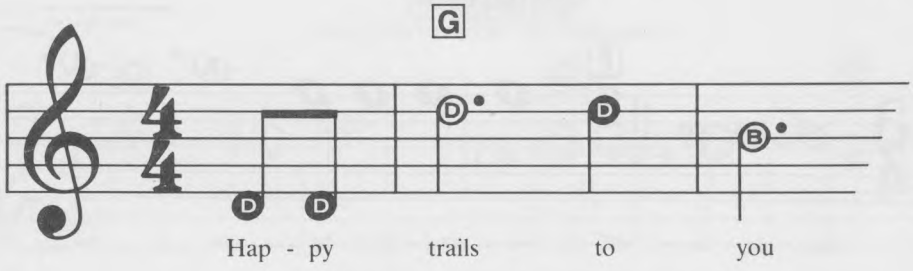
Happy Trails

Words and Music by
DALE EVANS



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MANDOLIN

Tone quality: high, brilliant, sparkling

Length of tones: short

Appropriate music: ethnic music, waltzes, some ballads

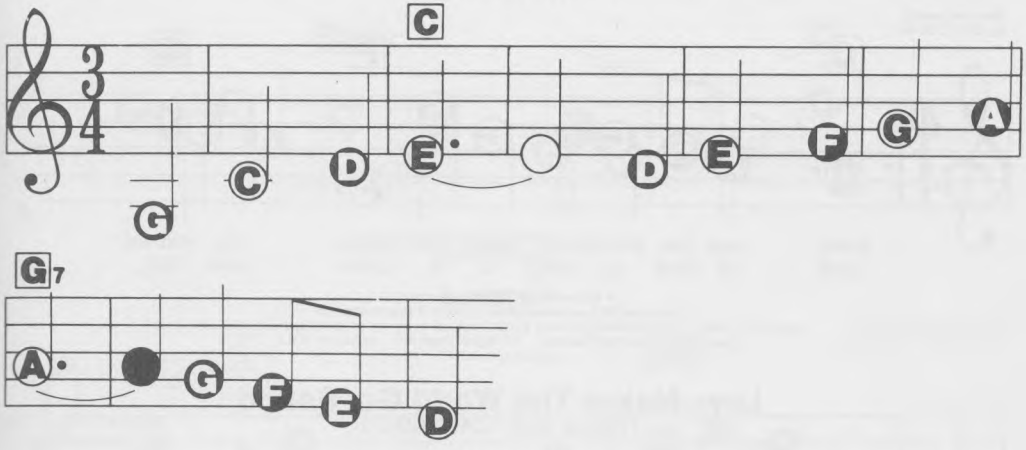
Best keyboard range: middle to high

Sustain: optional — it can help

Playing style: legato. Two-parts in right hand.

If you don't have this voice, use the following: String, oboe, percussion, some sustain. OR Harpsichord, sustain. Play in high keyboard range only. (Organists use Repeat if you have it)

La Golondrina



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From the Paramount Picture "THE GODFATHER"

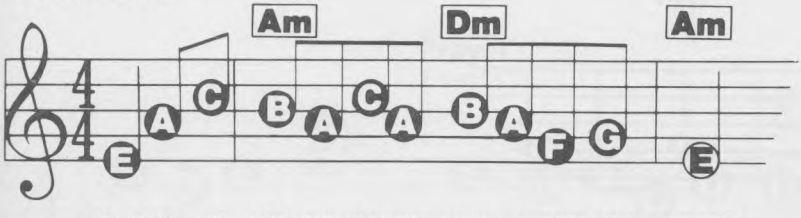
Speak Softly Love

(Love Theme From "The Godfather")

English Words by
LARRY KUSIK

Italian Words by
GIANNI BON COMPAGNI

Music by
NINO ROTA



SPEAK SOFT–LY LOVE AND HOLD ME WARM A–GAINST YOUR HEART,
PAR–LA PIÙ PIA–NO E NES – SU–NO SEN–TI – RÀ,

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MARIMBA

Tone quality: deep, rich, and woody

Length of tones: short

Appropriate music: Latin-American especially good

Best keyboard range: low to middle

Sustain: optional — slow songs only

Playing style: legato, two parts in right hand.

If you don't have this voice, use the following: Flute or Clarinet, percussion, sustain optional. (Organists use Repeat if you have it.)

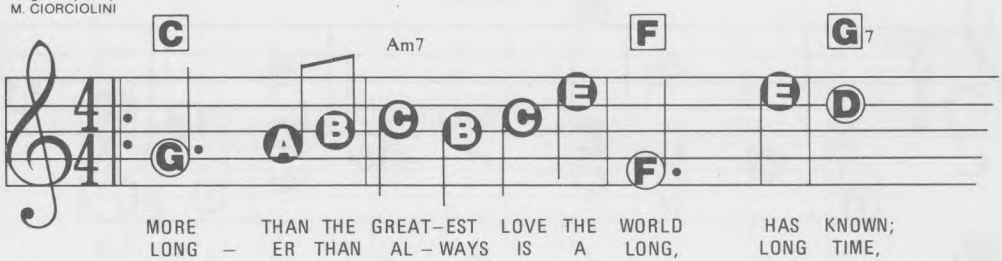
From the Film "MONDO CANE"

More

English Lyric by
NORMAN NEWELL

Original Lyric by
M. CIORCIOLINI

Music by
R. ORTOLANI and
N. OLIVIERO



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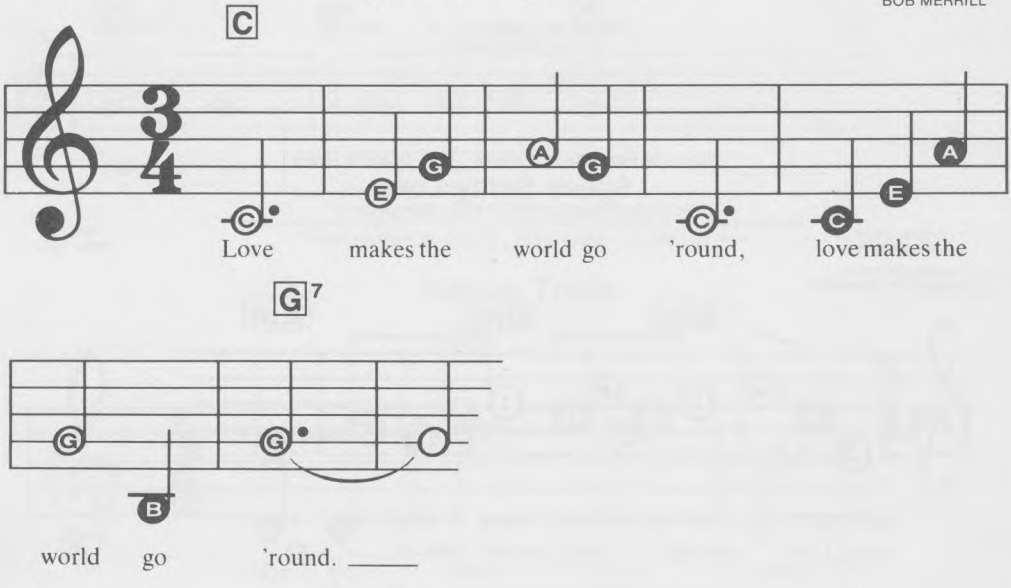
Love Makes The World Go 'Round

(Theme from "CARNIVAL")

Words and Music by
BOB MERRILL



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HORN/FRENCH HORN

Tone quality: cool, mellow, softly brassy

Length of tones: long or short

Appropriate music: songs with longer notes. Stately or classical

Best keyboard range: middle

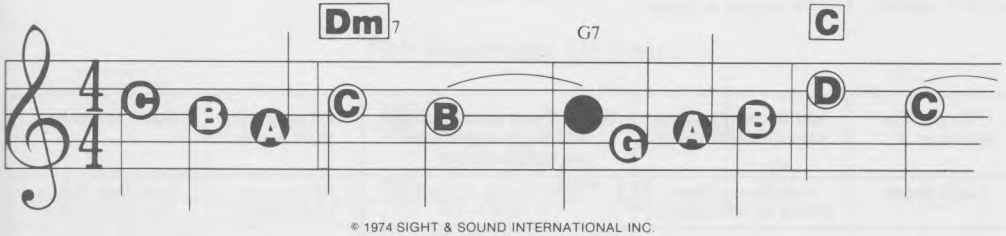
Sustain: no

Playing style: legato

If you don't have this voice, use the following: Trombone with no vibrato. Play in middle keyboard range.

Andante Cantabile
(Symphony No. 5)

Tchaikovsky



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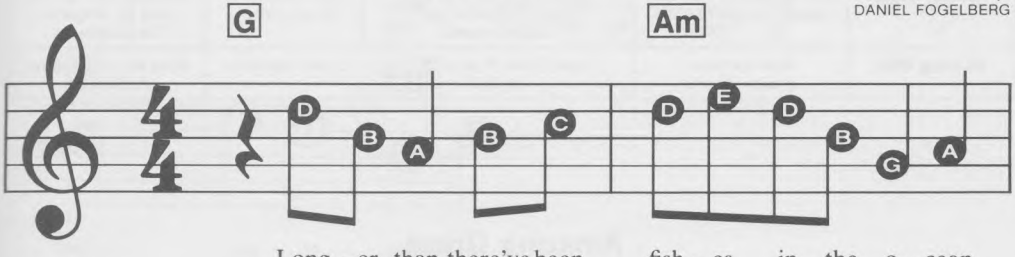
Longer

Words and Music by
DANIEL FOGELBERG



Long - er than there've been fish - es in the o - cean,
Strong - er than an - y moun-tain ___ cath - e - dral,
Through the years as the fi - re starts to mel - low,

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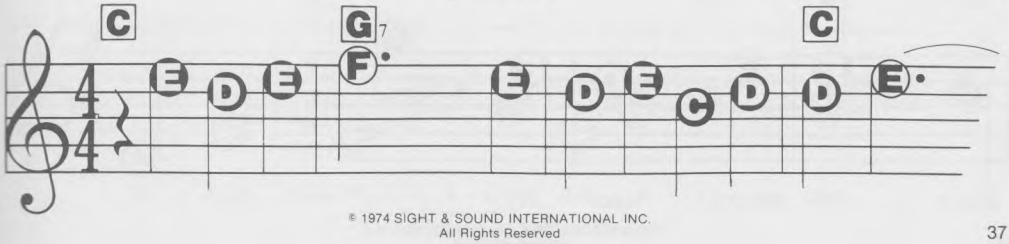
Prayer
("Finlandia")

Sibelius



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ORGAN - SYNTHESIZER GROUP

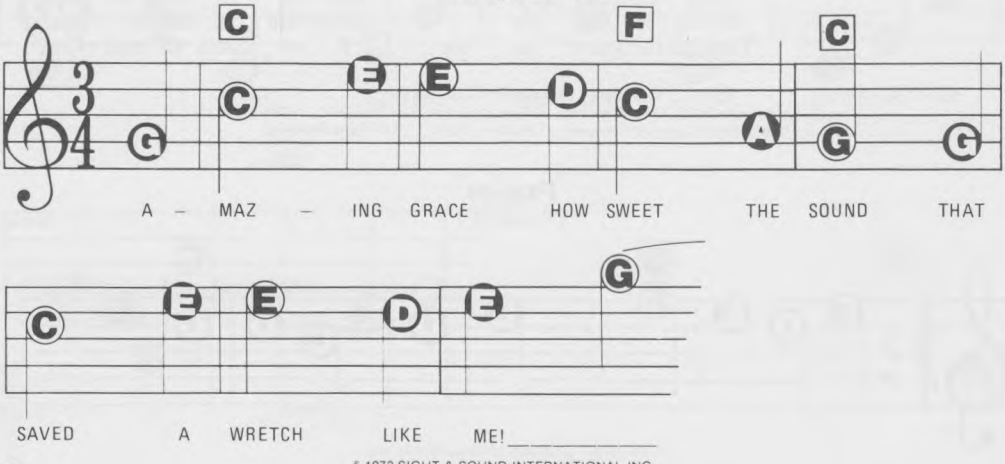
These instruments are capable of hundreds of voices playing all kinds of music, employing notes of every length. For this reason, the group is presented in a different way.

ORGAN

If your keyboard has an organ voice, or actually is an organ, consider the following hints to help you achieve certain "typical organ sounds."

To get the sound of a . . .	add these effects to your ORGAN voice:	Or . . . if you have an organ, add these upper tabs to the effects:	And play with right hand:	Such songs as:
Jazz organ	Percussion, reverb, chorus or slow tremolo	Flute/Tibia 16, 4, 2-2/3, 2 or 16, 8, 5-1/3	single-note melodies	Love Boat Theme The Odd Couple
Pipe organ	Chorus or slow tremolo, reverb, slow attack if available	Flute/Tibia 16, 8, 4, 2, 1 or 16, 8, 4 + String 8 or Trumpet 8	single-note or full chords	Faith Of Our Fathers Amazing Grace
Theater organ	Fast or theater tremolo, reverb, vibrato optional	Flute/Tibia 16, 4 or 8, 2 Add strings for full organ sound.	2-part harmony or full chords	The Nearness Of You Give My Regards To Broadway
Skating Rink	Fast tremolo and/or vibrato	Flute/Tibia 16, 4 or 16, 2 or 8, 2	2-part harmony	Wish Me A Rainbow Andantino

Amazing Grace



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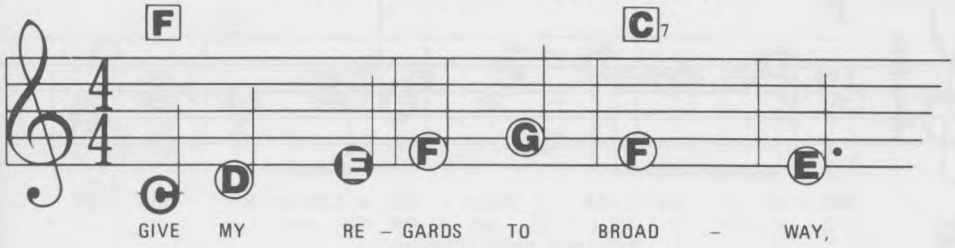
Give My Regards To Broadway



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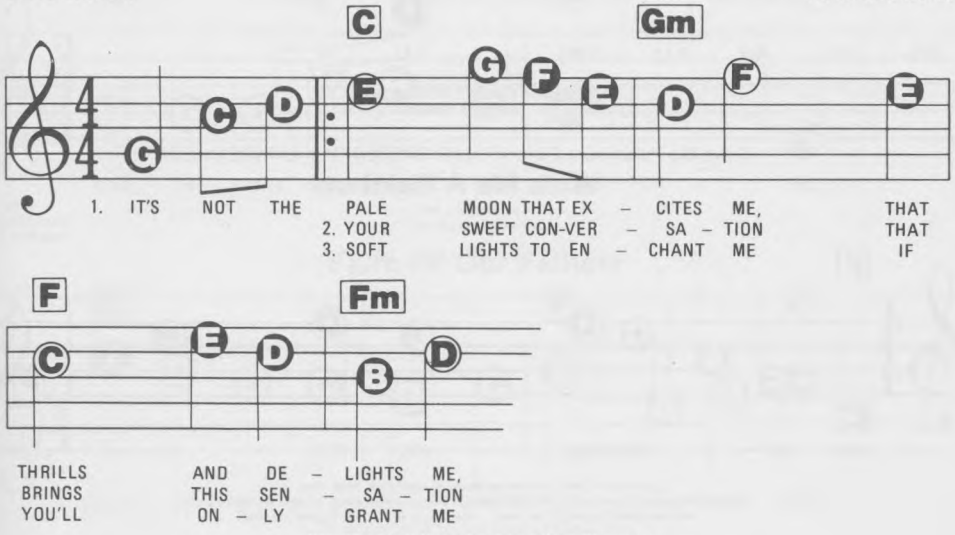
The Nearness Of You

Words by
NED WASHINGTON

Music by
HOAGY CARMICHAEL


C
Gm
F
Fm
1. IT'S NOT THE PALE MOON THAT EX – CITES ME, THAT
2. YOUR SWEET CON-VER – SA – TION THAT
3. SOFT LIGHTS TO EN – CHANT ME IF
THRILLS AND DE – LIGHTS ME,
BRINGS THIS SEN – SA – TION
YOU'LL ON – LY GRANT ME

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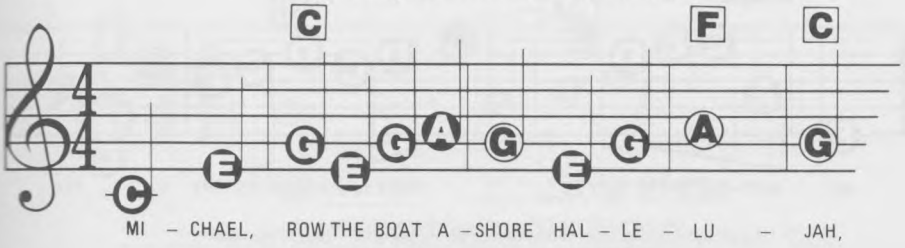
Michael, Row The Boat Ashore



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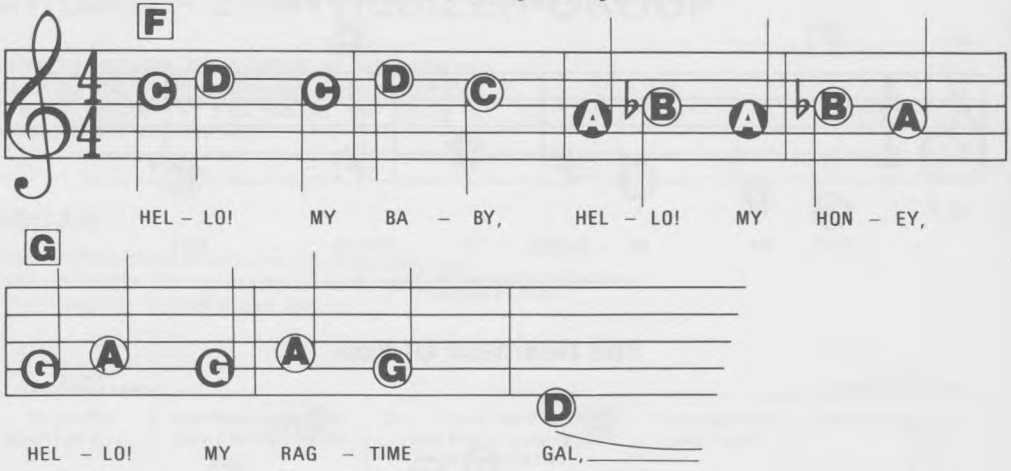
Hello, My Baby



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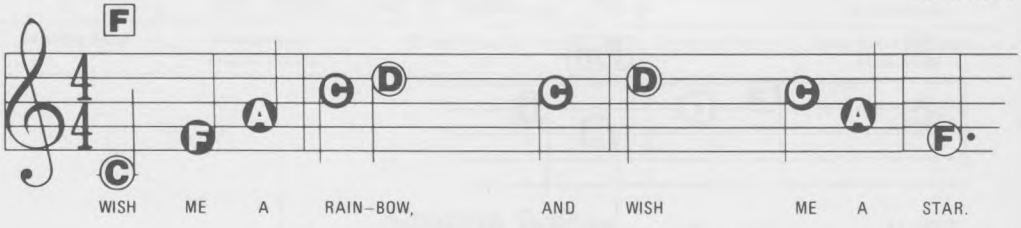
From the Paramount Picture "THIS PROPERTY IS CONDEMNED"

Wish Me A Rainbow

By
JAY LIVINGSTON
and RAY EVANS



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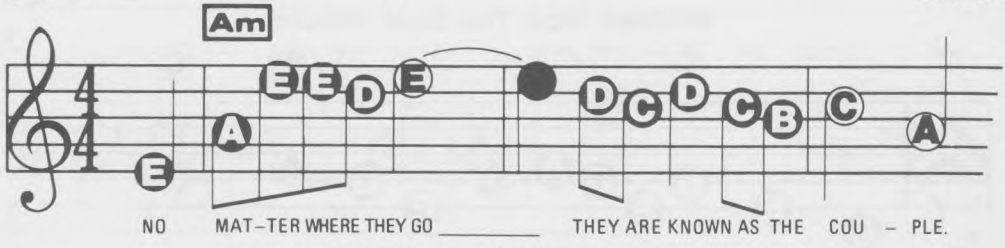
From the Paramount Picture "THE ODD COUPLE"

The Odd Couple

Music by
NEAL HEFTI

Words by
SAMMY CAHN



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Babe

Words and Music by
DENNIS DeYOUNG

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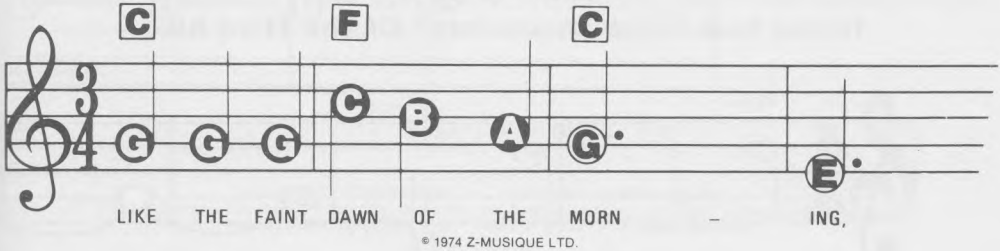
Whispering Hope



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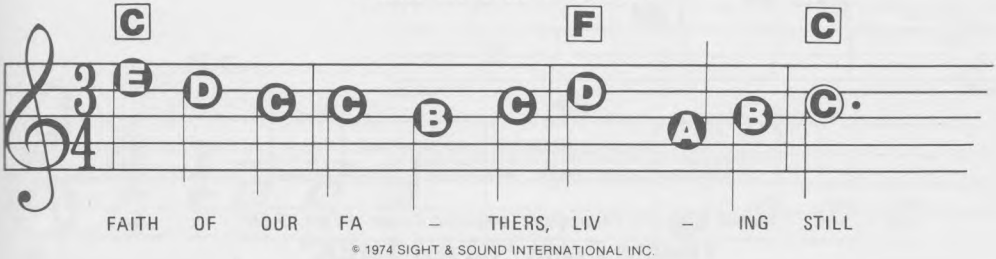
Faith Of Our Fathers



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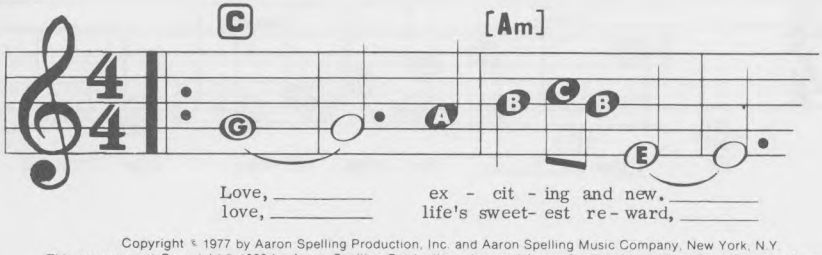
From the Aaron Spelling Production "THE LOVE BOAT"
(Main Title From)

The Love Boat

Words by
PAUL WILLIAMS

Music by
CHARLES FOX



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SYNTHESIZED VOICES

The voice possibilities here are many and varied; therefore, it's difficult to categorize these sounds much beyond dividing them into two groups — those that sound similar to "real" instruments and those that don't.

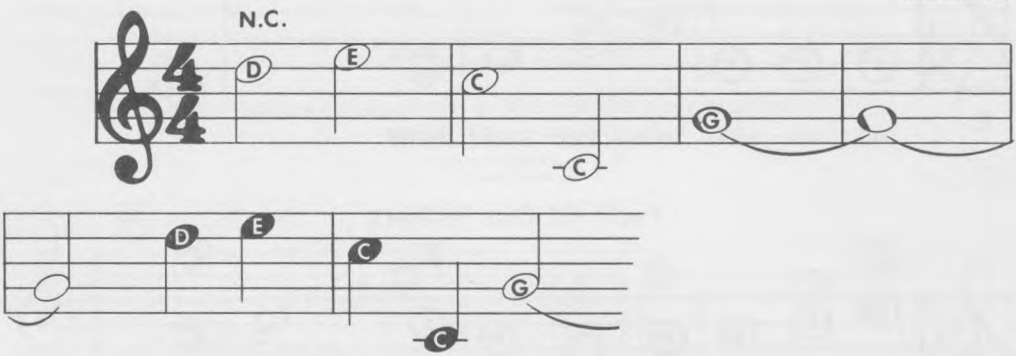
A good example is any voice whose name inclues the word *brass*, e.g. Wah Brass, Synthe Brass, Funny Brass, etc. On some instruments, the sound might resemble a trumpet; on others, a trombone. On others, however, it could be a totally new sound. This generalization applies to most voice groups related to synthesized sounds.

Try the following song excerpts using any synthesizer-type voices you have. There's a real cross-section here — you should have fun with it.

From the Columbia Picture "CLOSE ENCOUNTERS™ OF THE THIRD KIND" A Columbia/EMI Presentation

Theme from Close Encounters™ Of The Third Kind

Music by
JOHN WILLIAMS



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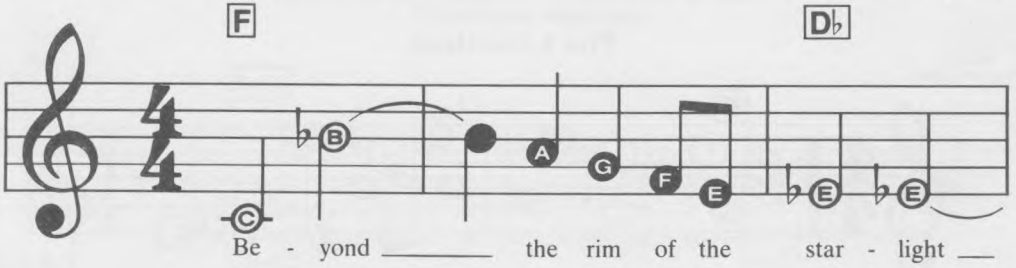
Theme From the Paramount Television Series "STAR TREK"

Theme From "STAR TREK"

Words by
GENE RODDENBERRY

Music by
ALEXANDER COURAGE



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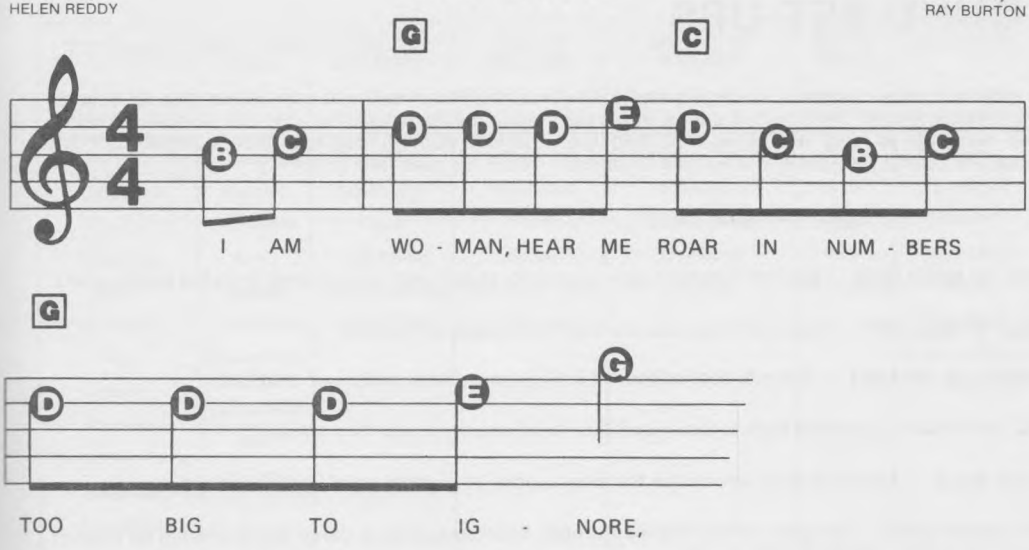
I Am Woman

Words by
HELEN REDDY

Music by
RAY BURTON



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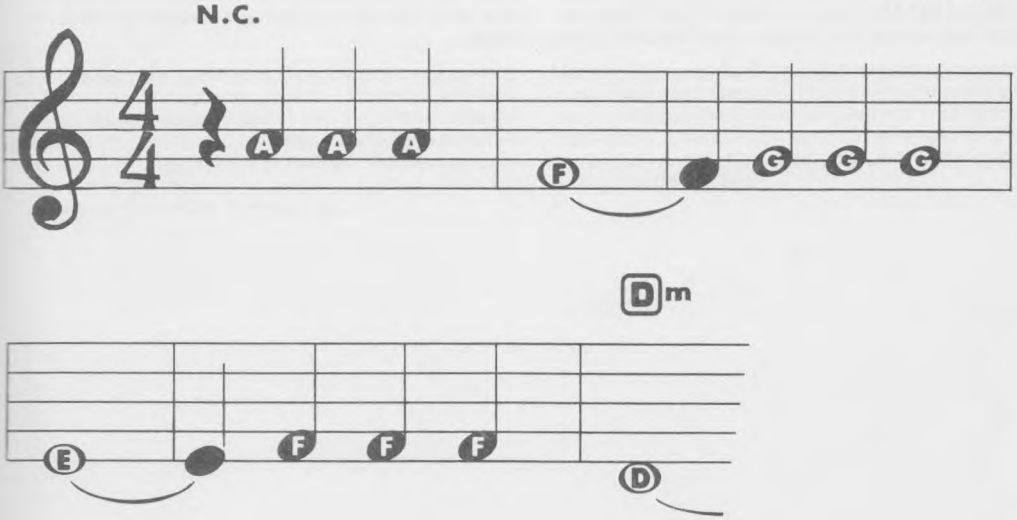
A Fifth Of Beethoven

Music by
WALTER MURPHY



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SOUND SET-UPS

As you play the complete arrangements of the songs excerpted on the previous pages, you'll see such markings as "Full 'n' Mellow, Soft Solo, etc. These are Sound Set-Ups and they help organists set up the voices and controls to play a particular song. Seven categories of sound, as outlined below, provide both an easy approach to registration and room for your own creativity.

FULL 'N' BRILLIANT — Big, full theater organ sounds for show tunes or standards from the big band era.

FULL 'N' MELLOW — Flute and horn sounds ideal for ballads or waltzes.

BRIGHT 'N' BRASSY — Sounds best suited for swing tunes, rock, polkas or marches.

BIG 'N' BOLD — Jazz and rock tunes sound their best when you use this category.

SOFT SOLO — Beautiful solo voices like the piano, vibes or clarinet create a quiet mood.

BRILLIANT SOLO — Brighter voices like the trumpet, oboe, saxophone, banjo and mandolin for playing dixieland, swing, polkas or rock tunes.

CLASSICAL — For playing classical or religious music as well as your favorite Christmas carols.

If your keyboard is a one- or two-keyboard organ, the Sound Set-Up charts on page 46 will help you. If your instrument is a single-voice keyboard, the following list will help you match the voices you have with the Sound Set-Ups shown on various songs.

SOFT SOLO	BRILLIANT SOLO	FULL 'N' BRILLIANT	FULL 'N' MELLOW	BRIGHT 'N' BRASSY	BIG 'N' BOLD	CLASSICAL
(Play single-note melodies)		(Play melody along with right-hand chords)			(single notes or chords, depending on instrument)	
Celeste/Music Box	Accordion	Accordion	Clarinet	Brass/Brass Ensemble	Flute	Chime
Cello	Bagpipe	Bandoneon	Flute/Tibia	Fluegelhorn	Guitar	Clavichord
Clarinet	Bandoneon	Organ	Horn	Synthe Brass	Organ	Guitar
Flute/Tibia	Banjo	Saxophone	Organ	Trombone	Piano	Harpsichord
Guitar	Calliope	String Ensemble	Piano/Elec. Piano	Trumpet	Saxophone	Piano
Harmonica	Fluegelhorn	Violin/String	Trombone			Pipe Organ
Harp	Glockenspiel (or Bells)					String Ensemble
Horn	Harpsichord					Violin/String
Marimba	Koto					
Piano/Elec. Piano	Mandolin					
Recorder	Oboe					
Trombone	Reed					
Vibraphone (Vibes)	Saxophone					
	Trumpet					
	Violin/String					
	Xylophone					

Depending on specific voices on your instrument, you'll have to decide which categories include various synthesized voices having non-instrumental names. "Space Wah," for example, could resemble a guitar — or a trumpet — or neither. The best thing to do is try the sound, and add it to the above list wherever you think it should go.

Many of the sounds in the chart above can appear in more than one category. This is determined mainly by 1.) whether you play single-note melodies or right-hand chords, 2.) volume settings, and 3.) keyboard range where you play (low more mellow — high more brilliant).

SINGLE KEYBOARD ORGANS

*Optional Preset Voices

TYPE OF SOUND	MELODY Upper Keyboard Section	ACCOMPANIMENT Lower Keyboard Section	BASS	GENERAL CONTROLS
FULL 'N' BRILLIANT	Flute (or Tibia), String, Reed	Flute or Melodia, *Guitar	Volume: Full	Vibrato, Reverb: Medium
FULL 'N' MELLOW	Flute, Horn, *Marimba or *Vibraharp	Flute or Melodia, *Piano	Volume: Soft to Medium	Vibrato, Reverb: Medium
BRIGHT 'N' BRASSY	Flute, Reed, String, *Banjo or *Harpsichord	Flute, String, *Banjo	Volume: Medium	Reverb: Medium
BIG 'N' BOLD	Flute, Horn, Reed	Flute, String, *Guitar	Volume: Full	Vibrato—optional, Reverb: Medium Full
SOFT SOLO	Flute or Horn or Clarinet or *Piano	Flute or Melodia	Volume: Soft	Vibrato, Reverb: Light
BRILLIANT SOLO	Reed or String or *Banjo or *Accordion	Flute or Melodia	Volume: Medium	Vibrato, Reverb: Light
CLASSICAL	Flute, String / *Piano	Flute or Melodia	Volume: Medium to Full	Reverb: Medium to Full

SPINET ORGANS

FULL 'N' BRILLIANT	Flute 16, 8, 4, Horn or String 16, String or Horn 8	Flute 8, String 8	Pedal 16-8, Volume: Medium, Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
FULL 'N' MELLOW	Flute 16, 8, Horn 16, 8, Clarinet, *Accordion	Flute 8, String 8	Pedal 16-8, Volume: Medium Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
BRIGHT 'N' BRASSY	Flute 16, 8, 4, Trumpet 8, String 8, *Harpsichord	Flute 8, String 8	Pedal 16-8, Volume: Medium, Sustain or String Bass	Reverb: Medium, Leslie: Fast
BIG 'N' BOLD	Flute 16, 4, 2-2/3, Horn 16, String 16, Reed 8	Flute 8, 4, String 8	Pedal 16-8, Volume: Medium Sustain or String Bass	Reverb: Medium to Full, Leslie: Fast
SOFT SOLO	Flute 8 or Horn 16 or String 16 or Clarinet or *Vibraharp or *Piano	Flute 8	Pedal 8, Volume: Medium, Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
BRILLIANT SOLO	String 8 or Reed 8 or Flute 4 or *Mandolin or *Banjo	Flute 8, String 8	Pedal 8, Volume: Medium Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
CLASSICAL	Flute 16, 8, 4, String 16, Horn 8	Flute 8, Diapason, Horn	Pedal 16-8, Volume: Medium to Full	Reverb: Medium to Full, Leslie: Slow or Off

MAKING CHANGES WHILE YOU PLAY

Making registration changes is one of the simplest ways to add interest to your playing, and is easy to learn. Keep these points in mind as you play:

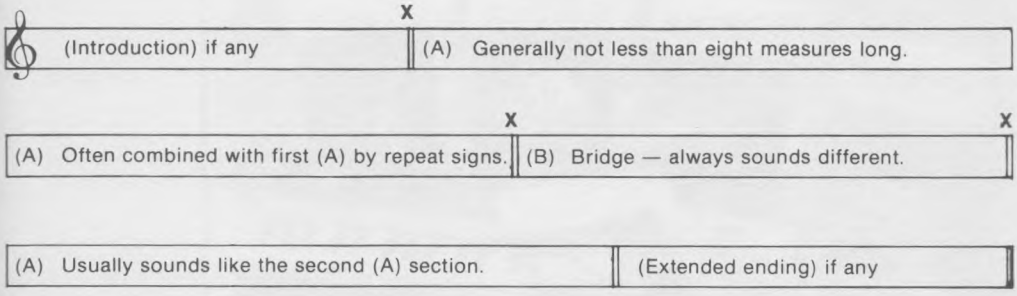
1. Changes should be obvious. The new registration should contrast with the previous sound.
2. Changes should reflect the mood of the music.
3. Keep the rhythm constant. Don't put extra beats in a measure just to make a change in registration.
4. Think ahead. Prepare to make changes a couple of measures in advance. There isn't time enough to think when the change occurs. Write registration changes in your music at least two measures before they are to happen.
5. Keep your motions simple. Determine how much time you have, and make no more changes than possible in that time. Fit your motions to the rhythm. Sometimes it is necessary to "rob" beats from a long melody note. Use the "robbed" beats to press the new tabs — as a general rule one tab per beat.

WHEN TO CHANGE

It is a good idea to use different sounds to play a song but don't make so many changes that the music becomes confusing. Some appropriate places to change your registration are:

1. Between the introduction and body of the song, if there is an introduction.
2. Between verses of a song.
3. Before and after the "bridge" of a pop song in AABA form. (The bridge is the third group of eight measures.)

The following illustration shows the layout of a standard popular song (such as MISTY or ALLEY CAT); the X's show where changes can be made.


X
(Introduction) if any
(A) Generally not less than eight measures long.
X
X
(A) Often combined with first (A) by repeat signs.
(B) Bridge — always sounds different.
(A) Usually sounds like the second (A) section.
(Extended ending) if any

FINALLY . . .

Now that you've been through this book, or parts of it, and have explored the various voices of your keyboard instrument, there's one more guideline that you might find helpful:

It makes no difference what we say — YOU'LL decide what voice to play.

This is TRUE! There are no rules as such. This book has attempted just two things: To get you to approach songs and sounds with an open ear (and mind), and to help you become familiar enough with the instrumental voices you have so you can do whatever you want with them.

Good luck and have fun with your newly-awakened creativeness!

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316. EASY LOVE SONGS • This Time I'm In It For Love • L-O-V-E • The Rose & more

317. EASY MOVIE THEMES • Star Wars • Born Free • Cabaret & more

318. EASY HYMNS • Holy, Holy, Holy • Amazing Grace & more

319. COUNTRY FAVORITES • Love In The First Degree • She Got The Goldmine, I Got The Shaft & more

320. TOP 10 HITS • Uptown Girl • Delirious • Suspicious & more

321. BARRY MANILOW'S Greatest Hits • I Write The Songs • Some Kind Of Friend & more

322. BILLY JOEL'S Greatest Hits • Just the Way You Are • Honesty • Tell Her About It & more

323. AEROBIC RHYTHMS • Physical • We Just Disagree & more

324. 70's SOLID GOLD • Nobody Does It Better • Evil Woman & more

325. TV TUNES • Entertainment Tonight • Hill Street Blues & more

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